

DEFINING PIRACY AND PLAGIARISM

In life, there is no black and white, only . . .

GRAY AREAS™

Fall 1993 Law, Music, Technology, Popular Culture & Reviews Vol. 2 No. 3

**RECORDING INDUSTRY
ASSN. OF AMERICA**
Fighting Bootlegs &
Counterfeit Sounds

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Church of the SubGenius

GRAY TRAVEL: AMSTERDAM
Unusual Sex & Drug Laws

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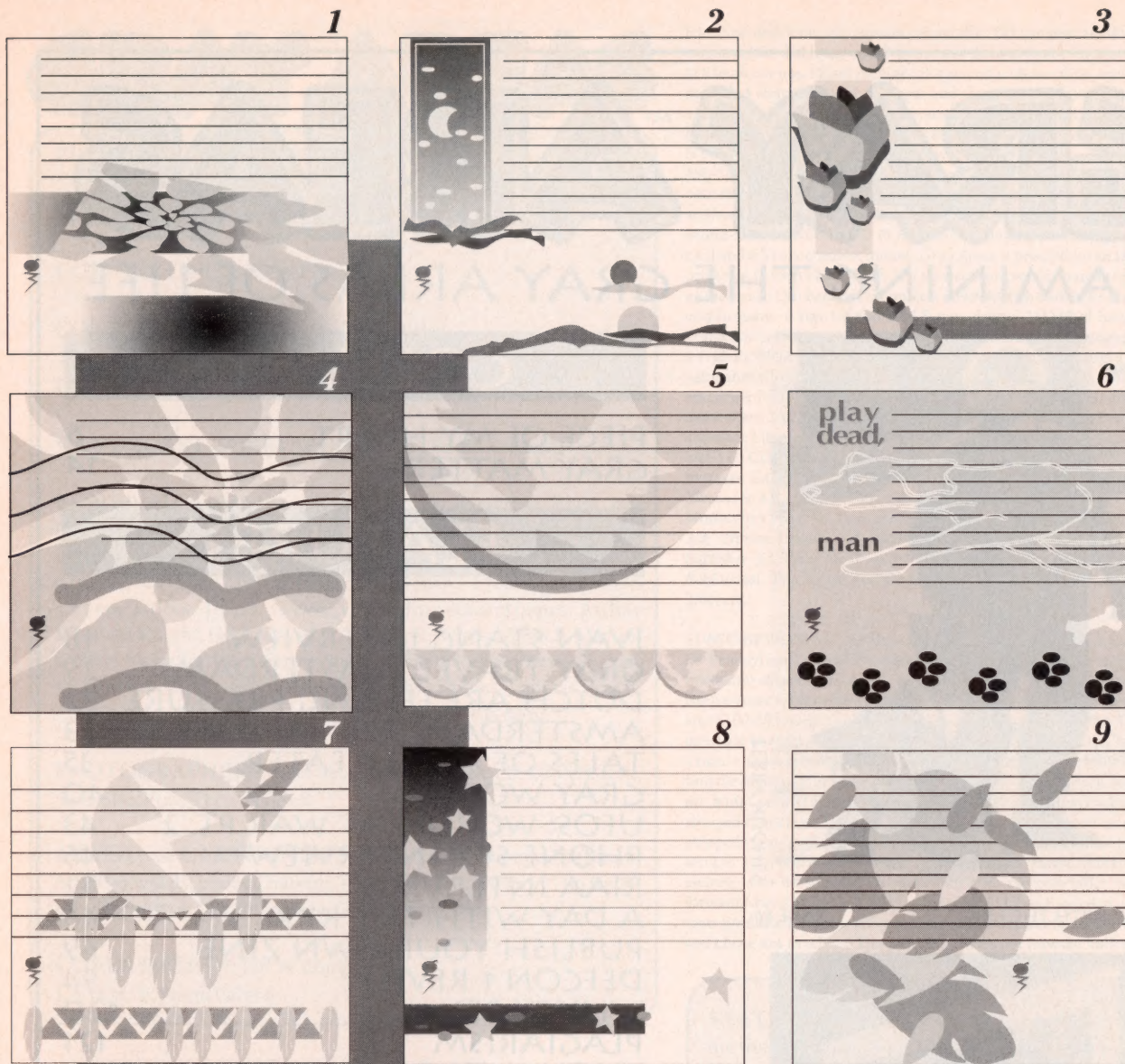
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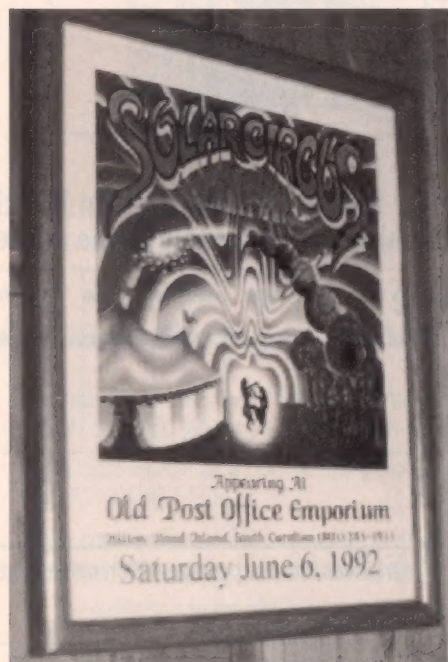
EXAMINING THE GRAY AREAS OF LIFE



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A DAY WITH THE KKK

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GRAY AREAS™

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letters on disk if our systems are compatible. We can read anything in IBM format and can have Mac disks converted if you save them as Ascii, *.doc or *.txt with a file name of 8 letters or less. Please include information with any disks sent indicating what is on them and which software packages and computer type they are compatible with. Use a dark ribbon and white paper if you send us something typed. Please do not write by hand on your typed pages, as we might have them scanned into a computer. *Gray Areas* is produced entirely on the desktop with two IBM clones. Our primary computer is a 486-50 EISA clone with 16MB of RAM and 256k cache. It has 1.2 and 1.44 floppy drives, 540MB and 212MB hard disks, a Bernoulli removable 90MB hard drive with 900MB of additional storage, a Colorado Jumbo 250MB tape drive, a Pro Audio Spectrum 16 sound card, an NEC 74 CD ROM drive, a Diamond Stealth SVGA accelerator graphics card and a Xenix cordless mouse. *Gray Areas* is proofed on an HP 4M Postscript laser printer with 6MB of RAM in it. It is then sent to a service bureau to have film made using a Linotronic. Our backup computer is a 386-40 with 8MB of RAM, 64k cache and a math co-processor. It has 1.2 and 1.44 floppy drives, 245MB of hard disk storage, an HP Scanjet IIC, a Colorado Jumbo 120MB tape drive, a U.S. Robotics dual standard modem, a Trident SVGA graphics card, a Soundblaster sound card, and a Xenix mouse. We are using the following software to produce *Gray Areas*: Adobe's Berkeley Oldstyle family and other fonts, Adobe Type Manager 2.5, After Dark 2.0 and More After Dark, Arts and Letters 3.12, Atech Software's Dingbats 2 & 3 and International fonts, Bitstream Typeface Library fonts, ClickART clip art, CorelDRAW! 3.0, 4.0b and Corel Artshow 2 and 3 on CD ROM, Microsoft DOS 5.0, Excel 4.0, FontMinder 1.1, Freehand 3.1, Funny Business, Gallery Effects 1.5 Vol. 1 & 2, Graphics Works for Windows, Harvard Draw 1.1, Illustrator 4.0, INPRINT Art Library, IntelliDraw 1.0, MakeUp 1.1, MCS Stereo 1.04, Monotype's FoneFont Typeface Family on CD-ROM 92.3, Norton Desktop For Windows 2.2, Norton Utilities 7.0, PageMaker 5.0, PhotoFinish 2.0, PhotoStyler 1.1a, Picture Publisher 3.1, Pixar OneTwentyEight, Pixar Typestry, Quotemaster 2.0 For Windows, RoMaterial, True Effects For Windows, Type Align 2.1, Windows 3.1, Word For Windows 2.0c, etc.

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COMPUTERS: *Gray Areas* accepts software for review. We also prefer receiving articles and

STATEMENT OF PURPOSE: *Gray Areas* exists to examine the gray areas of life. We explore subject matter which is illegal, immoral and/or controversial. We hope to unite people involved in all sorts of alternative lifestyles and deviant subcultures. We feel that the government has done a great job of splitting people up so that they do not identify with other minority groups anymore. There are so many causes now that people often do not talk to others not directly involved in their chosen causes. *Gray Areas* provides an open forum for all of these causes. We believe that the methods used to catch criminals are the same regardless of the crime and that much can be learned by studying how crimes in general occur and why only some are prosecuted. It is our mission to educate people so they begin to care more about the world around them and become less hasty in judging other people's morals. *Gray Areas* provides the only place in print where lawbreakers can speak freely (we guarantee anonymity) and law abiders and enforcers can safely interact with them. The opinions expressed in articles, columns, cartoons and ads reflect those of their authors and not necessarily those of Gray Areas, Inc. We strive to present all sides of an issue when we cover it, but need to continue subjects over several issues. We hope you'll consider our coverage of issues as a whole. Please join our efforts by subscribing, advertising with us and by spreading the word about what we're up to.



"I am convinced that the only people worthy of consideration in this world are the unusual ones. For the common folk are like the leaves of a tree, and live and die unnoticed."

-The Scarecrow Of Oz
from *The Marvelous Land of Oz*
by L. Frank Baum

Thanks for giving me what is surely the best job I'll ever have! In addition to getting amazing products for review (dozens a day, surely to increase as time goes on), and getting to work from home on my own schedule, *Gray Areas* provides me with constant intellectual challenges which I thrive on. I learn more in a day (every day!) than I used to learn in almost a year of schooling and/or the workforce. I'm sure you can see the growth I'm experiencing right in these pages. It amazes me some people tell me they hope I'll decide to keep it up. I was BORN to run *Gray Areas* and I couldn't even imagine ever wanting to do anything else.

I don't want to brag, so I'll let other people tell you how they see us. *Gray Areas* was named one of "The Ten Best Magazines Of 1992" by *Library Journal* (5/1/93 issue). They said, in part, "With an objective focus on the unusual, *Gray Areas* is a magazine for those who love looking at the world a bit askew." We have been flooded with orders from libraries and Fortune 1000 companies as a result. *Pulse!* also put it well, "So, you get your ya-yas out by mulling over life's legal and ethical dilemmas. Well, then, *Gray Areas* is for you." And, according to *Computer underground Digest*, "Netta Gilboa impresses us as one of the most competent interviewers in the 'Zine scene, and does for print media what Mike Wallace and Barbara Walters do for television: She brings incisive questions to bear on her topic and elicits uncompromising information in the Wallace tradition while never losing sight of the subjects' humanity (in the Walters tradition)."

We've gotten awesome letters, phone calls and e-mail from individuals too in response to last issue's subject matter. Please keep it up (although we greatly prefer to hear from you by mail as the phone almost always interrupts). The interaction with new people is vital to making *Gray Areas* better and better. I read all the mail personally and always try to answer most of the letters. However, we would appreciate an S.A.S.E. when you write. The sheer volume has become almost cost prohibitive to answer, especially from people simply looking for addresses and leads. Readers are starting to open up to us about their various areas of expertise, to share their contacts

and even to mail us tapes for review. We appreciate the input, use as much of it as we have room for and count on you to continue pointing us in directions we had not found yet.

It's become a real kick to go to concerts and conferences wearing the *Gray Areas* logo(s) on a shirt. I never fail to get recognized. Hundreds of readers have come over to talk to us everywhere from PC Expo to Summer and Fall Grateful Dead concerts to Lollapalooza. Considering that not everyone notices what people's shirts say, and considering the reproduction quality of the shirts in question, this is no small thing. Profuse apologies to the few people who have started conversations that I did not get to finish due to someone else's appearing on the scene. Please try again in the future.

We're now carried by fifteen distributors and have been offered prestigious national distribution (supermarkets, drug stores, airports, etc.) too. We'll continue expanding with each issue. There seems to be no end in sight to the new audiences we can reach and it's empowering to see my dreams slowly becoming a reality.

A lot of you have asked if you are missing an issue because of the way our volume numbers have run. In the magazine business, all issues published in a calendar year are part of a volume. Therefore, since our Fall 1992 issue was the only one to come out in 1992, it is the only issue in Volume One. I do not make up these rules, but am willing to conform to the industry's standards. The various magazine distributors also require or prefer having a date on the cover that has not passed yet. Therefore, we skipped a season between the first and second issues. Hope that clears things up. You are holding Issue #4.

We'll be raising the cover price next issue to \$5.50 (U.S.). We have no choice. Our page count is higher, with less advertising revenue, than many other magazines. We need to be able to continue increasing the page count. There is no possibility we'll ever run out of material and it's coming out too slowly to satisfy me. Retail stores and wholesalers receive a 50% discount so our cover price needs to be high enough per copy to cover our operating costs. We are not going to be raising the subscription price so subscribers will save some money. Our mailing list is secure. Also, we do not publish or do anything illegal so it's not going to be seized. If you're truly paranoid, use a fake name or have it delivered somewhere else. Just subscribe! And ask your favorite merchant why they aren't advertising with us yet. Thanks!

NETTA

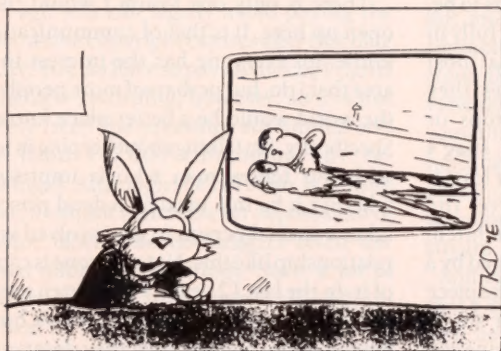
Corrections/Updates To Issue Two:

In last issue's computer virus piece, the virus writing group "Nuke" should have been identified as "NuKE." We were also informed Rock Steady is not French-Canadian. Oops! Our sincere apologies to all concerned for the errors.

About Our Cover:

The idea of putting pirates on the cover came from seeing all the pirate memorabilia in Steven D'Onofrio's office (see page 52). Jeff Wampler, our cover designer, used clip art and CorelDRAW! to make it happen.

We buried last issue's cover in the sand. It's our tribute to the hidden rabbit theme *Playboy* has used on their covers. We can't promise we'll always be able to incorporate previous covers, but we are sure going to try.



"We got him \$2 million, and we can do the same for you. . . remember, at Jackrabbit & Myers, you're not just another roadkill."



"She fell down and skinned her knee while bringing the company water. Can we sue?"

TWISTED IMAGE by Ace Backwards ©1993



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Photo: Marcel Miranda III

LETTERS

To the Editor



Dear Gray People:

Your interview with Candida Royale was sensitive and factual. However, it struck me as chauvinistic. Not your comments, which touched on women in porn making more money than men (an accurate assessment that's rarely mentioned). What surprised me was Candida's disregard for veteran male actors like Joey Silvera. She complains that such men have "been around for years" while women stars are supposedly "replaced" in a "year or two." Not true. Actresses like Nina Hartley have had tremendous success for a decade and more, while the big stars of the 80s, such as Seka and Annette Haven, have ready jobs and handsome salaries waiting for them (they choose not to perform).

As for producers keeping reliable male studs around—sure they do, like a breeder keeps a bull. Few men can get an erection on demand, perform all day if necessary, and climax on cue. How any veteran of the adult cinema could miss this criterion, is beyond me. Yes, we see Silvera and Ron Jeremy forever slogging their way through videos, but if she considers this proof of a bias in their favor, she isn't reading their reviews. People throw jabs at Silvera and Ron Jeremy all the time, labeling them used up, pudgy, and overexposed. Yet the critics would really be crying if they had to put in a "hard day's work" the way the vets do. A woman who is pretty and a good worker can make quick money in adult movies, bigger money if she keeps her career in mind. But, show me a man who can make it in porn—regardless of looks, acting talent, or dedication—without getting it up.

Finally, Candida calls the industry sexist. Sexism is everywhere, but as it affects adult film careers, it plays more against the actors than actresses. This should be addressed. A woman's career is measured in years, a man's in inches. Now *that* is sexism!

On another note, did you see the *Rolling Stone* review of EFF and the BBS world? They covered EFF—but *Gray Areas* scooped them by months! And they only quoted Barlow indirectly, whereas you had a long

interview. Other shortcomings: It was the usual outsider's view with all the usual mistakes. They pretended the phenomenon was new, and that it really is all it purports to be. Every user is a cyber ace, interacting fully in the net. As you know, the truth is that most users are as passive as couch potatoes; they don't interface with all the functions or other users, but cruise on through, snag a few games, and sign off. Anyway, at least it was ambitious enough to leave the uninitiated well informed. As a final hitch, like any subculture coverage published by a bloated mainstream conglomerate, the piece was impotent in its impact: not a single address or BBS line was given. So no one can try it out, get involved. Just a poser's story, after all.

Keep up the great work. *Gray Areas* is the best magazine I get.

Pete



Hey Now!!!!

I was so surprised to find something so open as *Gray Areas* on the shelf in my local bookstore. Here's to a job well done. I'm not much into legalese, and constitutional talk, but I applaud your efforts to enlighten those of us who just enjoy what we do, regardless of the consequences. I do think there is entirely too much regulation concerning today's activities, especially when it comes to certain illegal substances and forms of employment. As long as you don't force yourself on someone else, what harm is there in what you may do for your enjoyment?

I'm willing to take my chances with my spare time activities, and I am more than willing to pay the price for my actions. I have never seen the point in trying to blame anyone but myself, for anything I have done.

I've been a Deadhead for a long time now, and met a lot of wonderful people in the process. I'd have to say the majority of the population doesn't understand us, and just totally refuses to, since we're pretty much unlike any other bunch of people around. At

least in their eyes we are. I tend to think of heads as a misunderstood minority. Much like other groups in the world.

There is only one forum I would like to open up here. It is that of communication. I know not everyone has the interest in this area that I do, but perhaps if more people did, the world would be a better place for us all. Specifically, I'm talking about keeping in touch with our fellow man who is imprisoned, whether it be in a local or federal prison. It takes a special person to get involved with a relationship like this. Not everyone is capable of it. In the last 12 years, I've written guys on both coasts and they were all decent human beings. Some just got what they deserved for what they did, while others' cases are undecided in my mind. I've written guys who were on death row and guys who were guilty by association, and guys who were dealers whose only crime was being caught. In some cases, illegal searches came into play. I think this is one gray area that needs absolutely no gray areas. The courts should clear this up immediately. So many people are being convicted unfairly, especially in the federal system, and for inordinately long amounts of time. It's just not fair.

I'm looking to set up a network of sorts concerning this issue, and I'm looking for communication from everyone and everybody on this issue.

Ann

Write to Ann c/o *Gray Areas* if you'd like to get involved. We wish Ann good luck with this. Many prisoners are decent human beings with much to say. As with any large group of people, however, there are some liars, cons and scam artists out there. All it takes to get involved is to write to a prisoner, ask questions, and be willing to be a penpal. They should be able to supply you with proof of their crime(s). Although we had some grief from one prisoner, the majority of them are cool people indeed and we at *Gray Areas* have already learned much from interacting with them.



Here in Italy it's very easy to put out a bootleg record, and it is fully legal, due to an obscure article (art. 80) in the law concerning reproduction of a unregistered body of work. Therefore, you could release a live concert but not a re-edition of one that was legally released a long time ago. The only thing you have to do is register your trademark, pay copyrights and deposit a certain amount of money in the bank to the artist/group. Yes, you have to pay the copyrights, and the sum you have to pay is not different from the sum paid by the major labels. It goes directly to the artist, and the amount paid is usually larger than the one the official record labels pay to the same artists.

If you use a recording done over twenty years ago you can legally avoid paying the artists, as the copyright expires after that date in Italy. You do have to pay all the copyrights on the new recording, however, so it is not entirely free. The pressings are limited and vary from 1-5,000 (including any repressings). Although the cover art is getting better, it cannot match the art department of a major label. The bootleggers often use known photos or paintings. Sure, a lot of them are works of love, but not all, and you can hear all the clips and pops of the record which they used as their source (in a Grateful Dead CD called *Tea For The Dead* they used a warped groove disc, so you hear Pigpen singing every word two times!). Or they might use a rare tape that is almost inaudible (see *Pink Floyd at the Fantasio Club* to witness this). Still others use promotional albums so the quality is perfect, but liner notes are absent and even the authors of the songs are incorrect (Grateful Dead *New Years Eve 87/88 part II* lists "When I Paint My Masterpiece" as having been written by the Dead themselves).

Another way to release this kind of record/CD is as an enclosure with a book or a magazine, but in this case you're gonna pay money to get some more printed paper, not to have a decent sounding CD. But, at least you can read (sometimes) something related to the record. Yes, there are the exceptions, but are they worth it? I don't think so, because if an artist/group wants to release a concert they'll do so anyway, or at least give the tape to friends that put it in the grapevine, so we tapers can get it. What makes it illegal even here is that the artist has no control at all over the product (sure, even the major label CBS in 1973 released the album *Dylan* without the permission of Dylan himself, but they had the rights) and this means that we as records/CD buyers are being ripped-off because we have no guarantees that we are getting a decent sounding album or at least a good one that is representative of the artist.

We are the only ones that can stop the bootlegging business by not buying their

records. I have bought only one in the last two years, and I don't plan to buy any more. If no one buys those records they will simply stop making them because they're only in it for the money. If there is no money in it for them, bootleggers will leave the music world.

Gianluigi Blasi



Greetings Gray Areas!

I'm enjoying your publication more with each issue. I've ordered several items from the catalog section, and a couple of "zines" as well. Keep up the fine work. It is refreshing to see my opinions and points of view represented not as the fringe and radical, but more mainstream and accepted. For example, I got a sample issue of *Nude and Natural* and it was wonderful to see people view the naked body as beautiful and not something to be offended by. I think if nothing else your magazine is effective in promoting tolerance and awareness of alternative lifestyles away from the mainstream.

Somewhere in issue #2 it was mentioned that a good way to spot someone who was into bootleg profiteering was to look for inconsistent styles in their list. For example, having Michael Jackson and Stan Getz and the Symphony and the Grateful Dead and Frank Sinatra and DEVO. Well, I have all these and many more and I am staunchly opposed to making any money off my collection. So that's some advice that is off base in my opinion.

Again, keep up the good work.

Steve



Great mag! The following are additions/corrections to the Airplane video list:

1. The show listed as *Something Else* is *The Noel Harrison Show*. The version of "White Rabbit" from here was released legitimately on a Casey Kasem tape from Vestron Video circa 1986.
2. The 8/18/69 Dick Cavett performance is around in excellent quality. On the second Dick Cavett appearance (5/70) they did "Emergency."
3. J. Starship 1976 is the American Music Awards, not the Grammys.

There was also a *Bell Telephone Hour* from 1/67 on NBC. According to the *TV Guide* listing, during a tour of San Francisco, they featured "The folk-rockin' Jefferson Airplane" doing "It's No Secret." This leads to two questions: Does it exist on tape and was it Grace or Signe singing? The show was broadcast in January, but was most likely

shot in the fall.
Denis

Thanks for your input. Alas, we do not know of anyone who has this Bell Telephone Hour show. As a rule, we do not list tapes which we cannot confirm are in at least one person's collection. Presently, all of the Smothers Brothers Comedy Hour episodes are being rebroadcast so collectors should be able to upgrade their copies.



I just recently saw your magazine on the newsstand and bought it mainly for the virus interview. Viruses don't particularly fascinate me, but there has been so much insane howling on the subject by the "mainstream compu-press" that Mr. Kouch's discussion makes evident their real motives.

Adding some Amiga coverage would be really neat because the Amiga environment offers potentially much more to the technically competent creative user than the PC and with no arrogant, expensive BS as with Apple.

GG Allin? Richard Pacheco? An interesting read, I guess. John Trubee, on the other hand, was funnier than hell. I used to have some Don Imus vinyl wherein he'd order fifteen hundred hamburgers, or something, and no one remembers this anymore.

Finally, I have to admit I just don't understand the Dead. Their sound is great, and it's nice of them to allow overt taping, but... I'm into the New York bands of awhile ago. Ramones, Lou Reed, etc. Okay, if you must know, I have this Debbie Harry fetish. I have everything she's ever released and twenty or so hours of stuff she hasn't and a couple of things she, I hope, wouldn't dare. And, yes, her work has been a little sporadic, and she hasn't the song writing feel Chrissie Hynde does, or Carly Simon's *savoir-faire*... and she is old enough, easily, to be my mother.

But, like all real fans, I just don't care. Thanks to the magic of live bootleg releases and covert tape trading, I've heard her best work and (to steal a line from another singer with more class than taste sometimes) her best was the best that ever was. I can't believe her career might not have turned out a little differently had Chrysalis released the New Year's 1980 gig Blondie did in Scotland. Who said that the beauty of rock and roll was that there was no one "greatest band," it was whoever on a particular night made you feel completely changed.

I wonder if Dead fans ever feel that way, or Rush, or Zappa, or whoever. I hope they do.
Sincerely,
Brian



Dear *Gray Areas*,

I picked up your Spring 1993 issue and found the article on Grateful Dead bootleg CDs to be excellent. A round of applause out to Thomas Storch! No doubt his blunt and straightforward reviews of this market has saved many of us friends of the Dead a few dollars. Perhaps his can be a semi-regular feature, reviewing a few CDs every so often?

Keep up the good work.

Jim



Thanks for a great magazine. I'm not looking for a strict computer magazine (2600 covers that oh so well). Rather, I've been searching for a watchpost out there in the lunatic fringe zone of zinedom and I think you cover that very well with your excellent review sections. Ever since *Factsheet Five* disappeared with my cash for a renewed airmail subscription I have been deprived of just the kind of info *Gray Areas* delivers. *Obscure* is too small, and I don't trust the new *Factsheet Five* project all that much. Besides, it's exactly the gray areas in life I cherish the most!!

I also appreciate the interviews with the alternative porno stars, the comic strips (Ace Backwords' "Sex and Drugs" was a real highlight!). I can live without all this Grateful Dead tape stuff, but the interview with John Perry Barlow was most interesting.

Anders



Dear *Gray Areas* Type People:

I received your publication on June 30, two days after GG Allin's death. I felt compelled to write you this letter. Now that GG is gone, a lot of cries will go up for joy. One less piece of scum to deal with or what have you. Well, you folks aren't getting off of the hook that easily. The GG Allin mission is not dead. I speak on behalf of myself and many others when I say we will continue to provide that much needed kick in the groin every chance we get. Albeit, no one can do it in the manner GG did, we will do our best. GG Allin was, no is, rock 'n' roll. Whether you loved him or hated him, GG Allin earned your respect. How many people do you know that live out their convictions with such ferocity and back up everything they say 100%?

GG was the real thing. No bull. That's just too much for a lot of people to take. The truth hurts. You see, while most people are busy talking the talk, GG walked the walk. He lived, and died, by his rock 'n' roll. It was not something he did to make money and it was not something he did for an hour every night and forgot for the other 23 hours of the day.

I still feel at a loss. GG was one of a kind. There will never be another. For those who

loved him: continue the mission. For those who despised him: you still have myself and many others to contend with.

Never thought I'd see GG and the Dead in the same magazine. Must say you guys kinda put yourself on the line with that. You guys do so much stuff about tape trading. There's an extensive line of people who trade GG audios and videos out there also.

Fishboy



Greetings,

When I learned of your magazine I was intrigued, but I was leery of getting a subscription because Big Brother gets bigger every year and I wish to remain as anonymous as possible. Getting on your mailing list seemed like a step in the wrong direction. So I was glad to spot your magazine at the local bookstore.

I found the magazine well-written and informative, as well as mind-opening. Even though I am about as computer illiterate as one can be, I was able to follow the article on computer viruses. Though I suggest you provide a short glossary of sorts for future articles of a technical nature.

I thought I would comment on my area of grayness. My hobby is audio recording concerts and trading cassettes. I am not a bootlegger - to my mind that term implies a financial profit, through unethical means. I've never sold a tape... people have offered to buy copies or give extra cassettes in exchange which I refuse. Usually I ask for just the tapes needed for the dub and in the event the person lives some distance away, just enough money to cover the postage back to them. I probably take the position of not profiting to the extreme - but I'm a firm believer in the yin/yang nature of the universe and feel I must make up for the amoral slime who give tapers a bad reputation.

When I started taping in the field seven years ago, the field was not nearly so "crowded" as it is today. The advent of small portable recording units and the proliferation of good microphones has made it a lot easier for people to get involved. Add to that the increased popularity of video and rampant availability of hand guns and you get the result of increased security at venues. I usually don't worry about security too much, it's at its worst at arena-type shows, which I usually avoid because I hate the atmosphere of those kind of shows and my taste in music isn't that mainstream. But even a lot of clubs are instituting pat downs. In a not too subtle show of racism, some clubs implement heavy searches for reggae shows - thinking a black audience is more

likely to be carrying pistols.

My interest in live concert tapes stems from my belief that the true measure of a group/performer is what they do live, rather than what they can do in the studio with countless overdubs and a producer shaping the sound. I'd rather hear the performer in the purest form possible. Before multi-tracks even studio was "live" - no more.

I've actually helped out a couple of up and coming bands with my hobby, as they've used copies of my tapes to help teach new band members how they do songs live and for practice. And that makes me glad to know that a service has been provided. Usually with bands who let me record them, I'll bring an extra tape deck and give them a master copy at no charge at the end of the show.

As to your comment concerning bootleggers potentially preying on trading advertisements, that's a concept I've considered and I try to screen potential trading partners as best as possible. Not an easy task, but by seeing what's on their list and judging the commercial viability of their list one can come to a conclusion. The thought of one of my recordings winding up on someone's sale list and/or pressed onto CD or vinyl (though slightly flattering) does fill me with dread. With *Goldmine* advertisements I have cross-referenced ads in the trade and sale columns and have seen the same people.

To turn a phrase, "let the taper beware."

Thank you,

Greg

Greg, don't be the least bit paranoid about subscribing to *Gray Areas*. After being named one of "The 10 Best Magazines Of 1992" by *Library Journal* we've gone mainstream. Our mailing list is now at least 25% libraries, *Fortune* 1000 corporations, etc. Because of the number of different types of crimes we cover no warrant could ever be issued for a subscriber. Some of our readers do not collect tapes and do not even buy the magazine for the music coverage. We have readers who are only interested in the reviews, or in the computer underground, or in the sex stars.

As to *Goldmine*, you are absolutely correct. It's a shame they do not monitor their own publication. The recent *Soldier of Fortune* case (see previous issues of this magazine) shows magazines are absolutely responsible for the contents of their ads. This is why we have no trade ads.

We were even more surprised when we heard from the publisher of a magazine which prints trade ads that they routinely change the word "sell" to "trade" when they get ads in. We think these "trade" ads are clearly a major place where bootleggers are getting their product. We need the subscription money as much as the next magazine, but we won't break the law and

stab the artists we love in the back to get it.



In reference to your article about phone pranks and the John Trubee interview, I think when I do phone stuff I'm more interested in language and words and how they are used. Phone pranks don't *always* have to have a punchline or manic climax. In all relationships between people, language, words, their context and how they are used is important. Over the phone a person's personality comes across - and this is what fascinates me.

Many people seem to like the more obvious "funny" pranks. Personally, I prefer to work on/with people. A lot of the time I like them, even though I don't know them.

There is also a difference in cultures. American pranksters seem to thrive on conflict, whereas here in Ireland we are more relaxed and easy going. Irish people like to *talk to each other*, whereas Americans on the phone are far more aggressive and "out to get you." Don't get me wrong. John Trubee and the other phone funsters are a huge inspiration, but are only one facet. What about Kim Fowler's "Great Telephone Robbery" track off the *Good Clean Fun* LP (Imperial 1968)?

The phone can be used for enjoyment too, not just a case of "victims" and "revenge." I usually just end my phone conversations by saying good-bye to the "phonee" and not "I'll kill you motherf---er!"

Bye,
Mister Say



Hello!

I just got through reading *Gray Areas* #3, and overall it's fantastic. I can't begin to tell you how sick I've been getting of all these "underground" magazines that come out that are nothing more than advertising space and hype (*Wired* immediately comes to mind). I'd like to bring up some comments about the magazine.

The high points of the magazine are the interviews. The questions asked are intelligent, and are unbiased. The interview with Urnst Kouch (the virus writer) is the initial reason I subscribed to the magazine, and I must say that this was indeed a highlight. Please continue with interviews with members of the computer underground. I have met many of these people, and there is MUCH to be learned from them. Perhaps some interviews with pirates, hackers and/or phreaks would be in order.

Richard Pacheco's article about his experiences in the porn industry was superb. He defies the stereotype of the people that work in the industry; he is intelligent and a clear thinker. I hoped that the article would go

into a little more depth about the business, such as more detail on the people in the business (he did give a good description of Marilyn Chambers), etc. I wish him luck in getting his biography published, I'll be looking for it!

One major complaint: censorship. The editorial mentions how some retailers refuse to carry the magazine if there are curses or other objectionable items. I feel that by adopting censorship you are contradicting the ideas contained within *Gray Areas*. Furthermore, there doesn't seem to be any consistency within your policy. GG Allin's interview is continuously censored, but on p. 103, the review of a Led Zeppelin 1973 bootleg says in part, "...it is a s---ty recording..." When do you decide to censor, and when not? I say remove the censorship and don't worry about the few retailers that will have a cow.

A minor complaint: Remove the software reviews unless they fit into one of these two categories: 1) they support (\$) the magazine's existence, or 2) the software is gray area software, such as deprotection, hacking (Tone-Loc), cheating, etc. I think there are plenty of magazines available which review the latest for PCs and Macs. Furthermore, I think the video, book and CD reviews could also be reduced by limiting the subject matter to gray areas, or related matter.

The audio tape section is a great idea, but I'd like to see it extended past the Bay Area scene. No offense to the Dead or Jefferson Airplane/Starship/whatever, but there's plenty of other great tapes available of other bands. What about very rare audio tapes? How about jazz audio tapes? How about a trader section for very rare tapes?

One last suggestion: How about captions for the pictures that are in *Gray Areas*. On page 105, top right is a picture of Bob Dylan, but who is on the bottom left picture?

Well, thanks much for publishing a great magazine. I can't wait for the next issue.

P.S.: If you said "eat s--- and die" to GG Allin, would he take it as a compliment? Peace,
Jeff

Thanks for you suggestions! The photo in question is Steve Miller. We'll try to add captions from now on.

We review some non-gray products because if we only covered gray things the magazine would be too dark for many people to enjoy. We feel we are providing a balance. Plus, what's not so gray to you may be really gray to someone else.

There will be much more on/from the computer underground. We promise.

We hope you'll agree there are starting to be more non-Dead tapes reviewed. Thanks again

to those who have sent them in. We depend on our readers to provide those, however, as we can't collect everything. All good things in all good time!



A friend of mine recently loaned me the first two issues of your magazine. I must say that I read them both and was intrigued by the idea of your magazine and what you are trying to accomplish. I hope it is successful and you continue to expand. I suggested to my local newstand that they get your magazine.

Anyway, the real reason I am writing is to help you with your Rolling Stones article in the second issue. The article mentions that you did not have access to the *Los Angeles Times* regarding the concerts that occurred in November 1969. I investigated it for you. According to the Nov. '12, 1969 issue of the *Los Angeles Times*, Part IV, Page 15, due to the Stones wanting to have their own stage help, the show was late beginning. It was to start at 7 P.M. with a second show scheduled for 11 P.M. The two shows actually started at 8:40 P.M. and 2:00 A.M., respectively. The second show did not let out until 5:15 A.M. Sunday morning. Lots of people were pissed. They were also mad because the Stones were supposed to come back later in November but they canceled because Mick Jagger thought "it would be anti-climatic to add another date" and that the Stones hadn't expected "such an ovation."

Kenley Neufeld



(This question was left anonymously for Netta on our telephone answering machine)

You spent 4.5 hours in a restaurant with a virus writer? Didn't you attract attention?

Yes, we sat in a diner for 4.5 hours. It's possible the waitresses noticed how long we were staying but we kept ordering food and we left a huge tip. I think they figured we were having a business meeting since there was a tape recorder in plain view the whole time.

They really did not care what we were talking about. I initially suggested to Urnst that we go out for Chinese or Indian food because I thought the waiters there would be totally disinterested in our conversation. Urnst assured me we could go to any restaurant and he was right. Besides, all of my interviews attract some attention. I'm not shy about talking openly in public. They haven't made that illegal yet!



The following letter arrived (with no return address) along with a copy of the unauthorized

Grateful Dead video tape of 6/23/92 (to be reviewed next issue). We certainly invite your comments on it.

Gray Areas,

Thank you for a great magazine! I video tape Dead shows. Here's my two cents.

I'm in my thirties. By now I've seen everyone perform once or twice (except for Elvis or the Beatles collectively).

I remember my first show, first high, etc. But most of all I remember my first time looking through binoculars and thinking, "I wish I was filming this." So... Finally I bought a Sony HiFi 8mm camera.

My first shows were hand held and are not viewable. I learned to steady the camera, and hide it using innovative ideas. I accumulated half a dozen good ones, made about five copies of each (one at a time) and vended 'em. I asked ten bucks and probably traded more than half. By now there are about 50 copies out there, all 1st generation. All are personalized by me on Maxell HGX Gold or XL HiFi video tapes. I don't feel I'm ripping anyone off, the Dead or the Deadheads.

Now, for my two cents. By keeping videotaping illegal, Grateful Dead Productions are creating a crime. Bootleg videos will never out do or out sell any production put on by the band (on video). So what's the big deal? Legalize it now!

To "Name Withheld" in the letters section of Vol. 2 No. 2: I bow to you. I think your prices are high, but you are the master.

To Gray Areas' questions from that letter: I only sell Dead tapes but have about, oh, so many others. I don't mail order. Although I do send copies to Deadheads that ask. People sitting around my seat.

I trade with few people. I mostly like to vend 'em for \$10. Everyone on the lot looks. Not everyone buys.

As far as profit, I made tour money only once (still came home broke).

Readers hate me? Please don't hate me - buy a video instead. I don't know who allows video taping but I figured selling is illegal. It doesn't bother me, Yes and Yes.

No, audio is legal and free to trade. I want video to be legal and free also, so I can trade without fear of the "knock on the door." I don't think video is in that great demand yet.

I don't have a list as such, like I said I have 6 or 8 good ones. Good one is defined as: good sound first, good footage second, complete shows third. I've taped all the shows myself that I've sold. I love to videotape. I have fun with the crowd around me, and have never had anything negative said to me.

I've never bought scalped tickets. Scalpers suck. I mail order, always get a ticket. Thank you mail order.

I video tape right from my seat and let the roll of the dice decide the angle of the shot. I've even snuck one out from the second row once.

To the crowd around me: Ask me for a copy. I don't mind.

Well, so much more to say. So much time to say it.

Later

Initials Withheld

P.S. This letter won't self destruct, so please shred it.

Thanks for trusting us! We have taken great care to omit or rephrase anything here that would identify you. You might wish to rethink the idea of putting your handwriting on tapes you send out. When you are openly breaking the law, typing the labels and songlists would be wiser than personalizing them. We invited the Grateful Dead to comment on your letter as it appears retyped on this page and they did so below. We appreciate their time, energy and speedy response. Be careful if you choose to continue selling tapes. They will no doubt choose to prosecute you if they find you.

We didn't think anyone but the videotaper we discussed last issue specialized in selling Dead videos. We were clearly wrong. Although money is not the only issue here, it causes many readers to lose sympathy for your argument. However, we value this chance to debate with you and anyone else who cares to join in.

We do not own a shredder (or a fax!) yet. We'd love to have one (although we need the fax more) but for the meantime rely on throwing away our more interesting trash in other people's garbage cans. We never leave it all in one place (or state) either.

We find it highly ironic that you say you always get mail order Dead tickets while other people who play by the rules are being shut out. Taping from your assigned seat would make it easy for the Dead to find out your address if you are caught. You might wish to rethink that.

We also find it worth mentioning that the video you sent us has the only versions we have on tape of several of the newer songs. We don't trade tapes with anyone anymore (it's safer that way given the tightropes Gray Areas chooses to walk and given that our time is best spent serving this new, higher purpose). Therefore, the only things we hear are what readers are kind enough to send in. Regardless of the legal and ethical issues involved, we confess we were thrilled to have something new to watch. We look forward to the Grateful Dead's new record which will feature these very tunes. They do an awesome, righteous thing by allowing fans to make audio tapes of songs which are not yet commercially released. If you really love their

music, you should stop charging for their tapes.



Dear Editor:

Mr. "Initials Withheld" has a convenient sense of ethics. He recognizes that "Scalpers Suck." They might hinder his getting a ticket or raise the cost of it. Rip-off! (At no monetary advantage to themselves, the Dead expend considerable sums of money to inhibit scalping).

Yet Mr. IW's rather idiosyncratic moral sense permits him simultaneously to feel good about himself while making and selling video tapes knowing that it is illegal and that it is against the Dead's wishes. "I don't feel I'm ripping anyone off..." he writes. Well isn't that precious!, as someone once said -- his very own private moral standard based entirely on his feelings. Watch your wallet and your gold teeth if you know him, he might be feeling needy.

Deadheads refrain from all kinds of acts when they have been asked by the Band for assistance to make the scene work; they do not need the coercive force of the law. They cooperate because they want to -- because they are Deadheads and part of a special culture. Mr. IW is not a Deadhead but a dead beat. He ought to find some other place to hang.

Sincerely,

Hal Kant

Grateful Dead Counsel



Hi!

You've got a great magazine. I hope you are able to continue the thing with the lawyer for the Grateful Dead. Here are some gray shirts we do. Feel free to list us in your Cool Catalogs section. Do you think it's safe to do a display ad with these designs? Please send upcoming ad deadlines and rates.

Thanks!

Name Withheld

Thanks for the compliment. More correspondence from Hal Kant is above.

As to your shirt designs, it is not safe for you to advertise them here or anywhere. We also can't review them and reveal your address. It would be bad news for you legally even though you'd get many orders for shirts. Why? The first shirt uses a trademark belonging to the



Grateful Dead without their permission. We invite the Grateful Dead to comment further. Although it also plays on the film *Coneheads*, we are not sure that part is done in such a manner as to be illegal. We have not seen the *Coneheads* logo yet. The other shirt blatantly spoofs the film *Jurassic Park* and uses that



logo (and alters it) without permission. We're not sure the reference to Jerry Garcia is illegal in this case as he is a public figure. The law allows for poking fun at celebrities. But, a trademark should not be toyed with as if you are caught there are stiff fines. We are in the process of trademarking *Gray Areas* and would not hesitate to sue anyone we caught violating us.

You appear to have a great deal of talent and creativity as well as a high quality product. Why not try some totally original designs

which you could then freely advertise? We think the recognition factor of using trademarks helps to sell shirts, but we think the corporations you are taking on have way more time and money to fight than you do and the law is absolutely in their favor. It is also illegal to copyright designs which are based on other people's copyrights.

We'd be happy to comment on other shirt designs people send in and to offer them up for discussion. We'd love to see actual shirts <grin>. If you are sending a photo instead, let us know if you want anyone credited for taking it. Also, for the record, we do not turn people in and mean it when we guarantee anonymity in our statement of purpose. We hope readers understand what a unique service we provide in offering the space for all sides to talk freely. Be sure to put in your two cents!



Gray Areas Folks:

I have been lucky enough to grab the first and third issues (I think...) of your great mag. Picked it up first as a *Deadhead*, second as a cyberpunk (sorta) and third for its alternative lifestyle coverage. I find most of the other Dead related publications to be WAY too narrow. Though I love the Dead, my musical tastes are all over the map.

I really enjoyed the John Barlow interview. I feel that personal freedom issues (among which are freedom to possess and pass along information, data, etc.) are of first concern, even in these Reagan/Bush-less times. The EFF is doing great work, meeting Big Brother on his home turf, and BEATING him. Also dug your adult entertainment stuff. This is an important pop subculture that is too often ignored by less enlightened publications (been a big Kay Parker fan from WAY back).

Your fanzine and software reviews are a big plus, and I have made contacts through both. Keep on doing *Gray Areas*.

Larry

Thanks, Larry! We'll surely keep it up. We have no intention of changing a thing except that as we get more advertising support we will certainly expand the pages, blow up the type and add even more. We hope to add information on collectibles, more review sections, more interviews and to do undercover investigative pieces.

One of the many reasons the EFF is so successful is that they have lots of corporate sponsors which gives them funds to operate with and to attract great employees. Advertising support is the only thing holding us back from being all we can be. Please mention it to the advertisers you do business with who support all of the other Dead publications except

ours. It's ironic, because our readers are the part of the market who are the most affluent (a lifestyle filled with electronic toys costs money) They read *Gray Areas* in part specifically to find things to buy!



Hello!

I ran into your Vol. 2 #2 issue at a local bookstore and decided to pick it up. Very rarely do I read a magazine from front to back. But I was so impressed with your issue that I ended up reading every article in the issue! For this reason I cannot pass up a subscription.

Thanks and keep up the good work!
Dave



Your third issue was perhaps the best yet - material and appearance. Your second issue was loaded with typos, and I'm sure you had complaints about blurry ads.

Vassar is on my 7/21/73 tape. His song, "Kissimee Kid," is here too. As to the Airplane video list, I thought the San Francisco Sounds Family Dog was recorded the night of the 2/4/70 Dead show (jam has members of all three bands). Someone told me that Spencer Dryden's last Airplane show was 3/24/70 at the Capitol. If so, the *Go Ride The Music* video is after this date, because Joey is there.

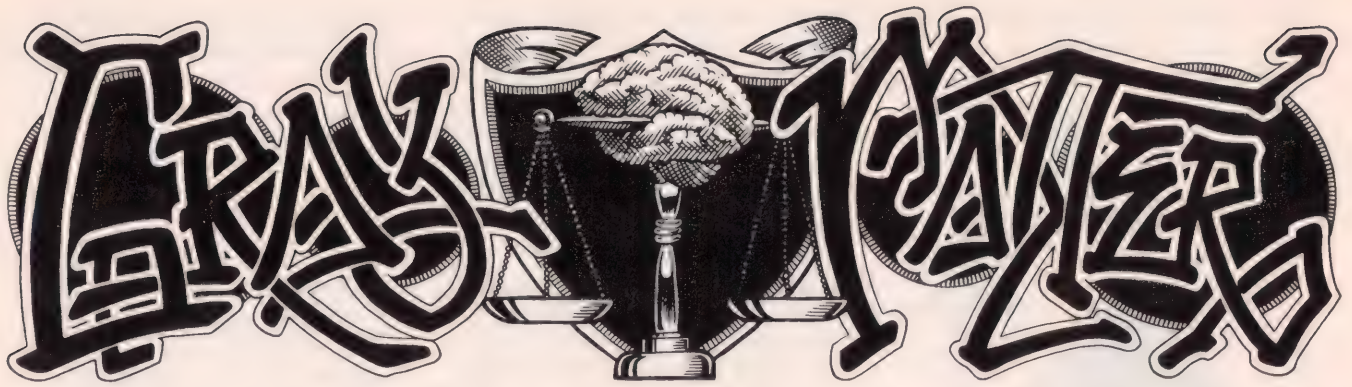
Little Feat sightings - I was at a show in Delaware. I'd guess they were listed as Blues Busters (maybe in January or February 1986). Bonnie Raitt appeared for a few songs. Unfortunately (for the band and the audience), George Thorogood also showed up on stage for a song or two. No tape.

Larry

Thanks for the updates and corrections. As to typos, they exist in every publication including prestigious ones such as the *New York Times*. They appear in all of our competitors publications as well. They are more noticeable in *Gray Areas* for several reasons. First, this magazine contains way more copy than other magazines. The average women's magazine, for example, runs several hundred pages but has only 70 pages of copy. We offer far more copy and smaller type. Therefore, it follows we'd have more typos.

Secondly, people read *Gray Areas* more carefully and more often than other magazines. Your own letter attests to that. Thus, the typos are more noticeable here than in magazines where one skips most of the articles. We have corrected the blurry ads.





Update: Musician GG Allin (interviewed last issue) died of a heroin overdose in the early morning hours of June 28, 1993. Allin had been promising his fans for years he'd commit suicide in front of them on stage. He did not get to fulfill his promise. His obit was noted by *The Village Voice*, *The New York Times*, *Rolling Stone*, *Spin*, *Goldmine* and even by Rush Limbaugh and Howard Stern. There's been lots of dispute about how much heroin he actually did.

According to his biographer Joe Coughlin, "The funeral was a major circus (wake too). The body was in his leather jacket and a jockstrap that said EAT ME. He was holding a microphone in one hand and a bottle of Jim Beam, in the other. People were wrenching the liquor from his arms to slug from it, putting pills in his mouth, pulling the jockstrap down and taking pictures, waving his arms, using the casket as an ashtray, etc. It was a party with a corpse. The stereo was blasting GG's new record and the parlor director was asking for copies of the video. Their drummer was drawing on GG's leg with a magic marker." ♦

Update: Diane Carter was rehired by J.C. Penney (see this column last issue). They have modified their dress code so that female workers may wear dressy pants. ♦

Update: Rusty and Edie's BBS is back up and running. ♦

Update: Last issue we provided the number of the AIS BBS. The new number is 304-480-6083. Shortly after our issue came out, the AIS BBS was involved in a major news scandal which made the pages of the *Boston Globe*, *Washington Post*, etc.

An anonymous person, later identified as Paul Ferguson, complained on the Internet that the BBS had virus source code available and was being sponsored by the federal government. He succeeded in getting the BBS to take their underground file section down, which only served to remove them from easy access to the many legitimate security direc-

tors who felt uneasy calling Vx BBSs for them. The files have been given a new home at Mindvox. ♦

Did you see *Jurassic Park* this summer? The turning point of the film, which got almost no attention, was the fact that a young female hacker saves the park after the park's programmer powers down the gates (that keep the dinosaurs far away from the people) so he can steal embryos to sell them to a competitor. At one point, her brother identifies Lex as a computer nerd and she corrects him and says "I'm a HACKER." ♦

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Last issue (on page 109) we discussed the bust of a videotaper. The Grateful Dead released a press release about him and others on July 20, 1993. It says:

"Ripping off the Grateful Dead, percussionist Mickey Hart once remarked, is like stealing from Santa Claus. The band that gives millions to charity, that permits its audience to make audio tapes — who could be grinch enough to loot the most generous rock band ever?

Among many others, hundreds of grinchers, who had been selling their bootleg merchandise at Grateful Dead concerts, had their merchandise confiscated during the band's recent East Coast and Midwest summer concert tour as part of a series of lawsuits filed by the Grateful Dead in New Jersey, Michigan, Ohio, New York, Kentucky, Illinois, Indiana, and D.C. The Dead estimate that tens of thousands of pieces of illegal merchandise, from T-shirts and other clothing items to stickers, posters, and lyric books, were seized pursuant to Federal court seizure orders and under local anti-counterfeiting and anti-vending laws, enough to overflow the capac-

ity of the storage semi-trailer at several venues.

Additionally, a Federal Court last week unsealed the file and entered a \$15,000.00 judgment (which was stayed by agreement) and permanent injunction against a defendant (with much harsher penalties should he violate the injunction) against the sale of unauthorized videotapes of Grateful Dead concerts. The defendant agreed to the issuance of the injunction.

The Dead is still Santa Claus in spirit, but the band has the right to control how it can be commercially portrayed. The issue is not particularly about money — no one knows how much the band loses to counterfeiters, and no one is sitting around calculating the figure. It's a matter of what's right: If the Grateful Dead wants to put out a T-shirt, a sticker or a whatever, only the Dead has the right to do so, and to determine and assure the content and quality.

Even a grinch should be able to figure that out. Those who don't get it will have judges explain it to them." ♦

You remember the hoopla about which picture of Elvis would be chosen to put on a U.S. postage stamp. Not being Elvis fans, we couldn't have cared less. However, recently a non-profit corporation called the Morrison Commemorative Stamp Committee has begun campaigning to have the *real* king, The Lizard King, Jim Morrison himself, put on a postage stamp. Now that's news!

On December 8, 1993 (Morrison would have been 50 years old that day), they will formally petition the Citizens Stamp Advisory Stamp Committee to put Jim's face on a stamp. They need letters from you addressed to the Citizens Stamp Advisory Committee showing support for the idea. Send letters to: Jack Rosenthal, Chair, Citizens Stamp Advisory Committee, 475 L'Enfant Plaza, SW, North Building, Room P-108, Washington, DC 20260-0010.

Understandably, they also need money to publicize the campaign. To raise funds they are selling way cool T-shirts which show a

lizard on the front who is wearing a crown and it says "Lick My Fire." The back gives information about the project. This is sure to be a big collectors item whether Jim ever becomes a stamp or not. You can get one (high quality—ours has been through many washings) for a mere \$15 including postage. Send checks or money orders (no cash) made out to "Morrison Stamp Committee Inc." to: Tom Montgomery, 1449 Wynne Avenue, St. Paul, MN 55108.

Gray Areas is willing to commit to sending all of our first class mail with this stamp if it happens. Tell all the people. ♡

A survey conducted by Flash Electronics in Brooklyn, NY (based on 5,000 anonymous cable users in 50 stores and four malls) found that more than a third of New York City cable customers are pirating pay cable and pay-per-view signals with illegal black boxes. The actual results are probably higher, as many users might have been reluctant to admit to being pirates. The survey also found that 95% of those with black boxes regularly tape the movies and then lend them out to friends. (Source: *Video Business*) ♡

A festival called "Hacking At The End of the Universe" happened in Amsterdam in early August. Sponsored by *Hacktic*, it was described by *Society* and by *Newsweek* as "Woodstock for the Nintendo generation." Seminars included "Phreaking The Phone," "Zen and the Art of Lockpicking" and "Hacking and the Law." According to *Computer underground Digest*, approximately 1000 people attended. However, relatively few of them came from the U.S. 2600 magazine publisher Emmanuel Goldstein reports being detained at the airport for about 25 minutes for questioning and to have his name "checked." Not one to let intimidation tactics scare him, Goldstein is hoping to organize an event in the U.S. next summer to celebrate the 10th anniversary of 2600. Start packing. There's a party to be sure not to miss. ♡

Elsewhere in this issue the RIAA reveals that cassettes and CDs will soon begin to use holography in order to help stop piracy. It's already a reality in the video industry. Columbia Tristar Home Video has announced the use of a 3-dimensional hologram which will appear on the face labels of their videocassettes to help stop piracy. The first use of this new technology was on June 23, 1993 for the videocassette release of *Bram Stoker's Dracula*. According to Paul Culberg, Executive Vice President of Columbia TriStar Home Video (North America), "This new anti-piracy program is CTHV's way of insuring

that the product received by our retailers and the consumer is the authentic, high-quality videocassette that we pride ourselves in distributing. And we are pleased to be able to work with the MPAA (Motion Picture Assn. of America) to insure the continued overall integrity of the video industry. ♡

Goldmine recently expanded their advertising disclaimer on bootlegs so that it says "The sale of bootleg records, CDs, and tapes (both audio and video) and the unauthorized duplication of these items is illegal... *Goldmine* magazine does not allow the listings of these items in our pages as a matter of advertising policy. *Goldmine* strives to delete them from advertising copy when noticed and, in the case of a large portion of an individual ad consisting of this material, we reserve the right to return the entire ad. From time to time, large issues, quick turnover of the publication to the printer, and time constraints to check ad copy allow some bootleg listings through the security net. This is not to be construed as selective acceptance of bootleg listings by any particular dealer, but is rather the result of human limitations and/or error."

Who exactly does *Goldmine* think is being fooled with this disclaimer? Just one page before it are the usual "Audio Tapes For Sale" and "Video Tapes For Sale" sections of the classifieds. In the June 11, 1993 issue there are 61 ads in these sections alone, less than 10% of which are for legal product. This does not include the display ads, which have bigger ads for blatantly illegal product, or whatever is in the rest of the classified section.

Goldmine is an otherwise great publication which, in our opinion, is greatly cheapened by these ads. It never ceases to amaze us that the major record companies continue to send them product for review when their own artists are being pirated right in the same pages. We invite both *Goldmine* and the record companies involved to respond. The RIAA backs our position up in their interview elsewhere in this issue. ♡

You've probably heard that legendary psychedelic poster artist Stanley Miller ("Mouse") is recovering from a successful liver transplant caused by liver failure due to years of inhaling the fumes of airbrush solvents. Mouse, who had no health insurance, worked as a freelance artist who designed early ballroom posters for \$100 each without copyrights. Newspaper columnist Rob Morse notes that "That's the way the '60s were. Now it's a quarter of a million for your life." The Grateful Dead put up \$175,000 for the down payment on Mouse's transplant.

We recently spotted more absolutely unauthorized T-shirts and thought they were very gray indeed. The middle T-shirt spoofs the trademark of this summer's hit film *Jurassic Park* while the top and bottom portray various trademarked Warner Bros. cartoon characters using illegal drugs. We don't mean to single these images out. There are thousands of others. We invite any and all comments.



Alan Sheckler



Alan Sheckler



Alan Sheckler



Without any introduction or explanation, the members of Rage Against The Machine walked onstage totally nude, with their mouths taped shut, with the letters P.M.R.C. (Parents' Music Resource Center) painted on their chests at the Lollapalooza festival in Philadelphia, PA on July 18, 1993. Rage Against The Machine stood in front of the audience without speaking or performing for 15-20 minutes while feedback played in the background. Several of the other bands on the bill voiced their support for this gray political act. Several people in the audience told us they missed not getting to see the band play their music that day.

Jerry Garcia explained that "It's not every day you get a chance to help save somebody's life." Money is still needed to cover the rest of the bill as well as a whopping \$1500 monthly nut for ongoing medicine. Donations may be sent to: the Freehand Foundation, c/o Westamerica Bank, 1177 Magnolia Avenue, Larkspur, CA 94939. ♣

Imagine our surprise when we tuned in *People's Court* on May 17, 1993 and caught two merchants suing each other over unlicensed Grateful Dead T-shirts! In a case involving a company named Voodoo (we didn't catch their full name -sorry!) vs. Special Productions, Voodoo sued SP for \$5000 for copyright infringement and defamation of character. Special Productions countersued for copyright infringement, defamation of character and slander. It all started when Special Productions' employee, Phil, went to work for Voodoo. Phil, who had no non-compete clause in his hiring contract, called all his previous customers. Special Productions got so angry they actually printed statements about Voodoo in their catalog claiming three T-shirt designs Voodoo was using since Phil came on board were copyright violations of Special Productions' designs. Voodoo claimed that after Special Productions' catalog came out their sales dropped over 15% (gross) and that the lost profits would have been 30% of that.

Judge Wapner threw out the copyright infringement part of the suit as neither party had registered their designs with the U.S.

Copyright office. He did not accept that they were copyrighted simply by virtue of having been created.

Voodoo lost the case after Judge Wapner accepted an affidavit claiming the owner of Special Productions told a girl he was selling Voodoo's shirt designs "just to piss them off." After Special Productions also had the nerve to claim the shirts in question (one featured psychedelic mushrooms, one said "Cannabis Indica" and one was of a Dead-head biker clearly inspired by the animation sequence in *The Grateful Dead Movie*) violated his copyright, he showed Judge Wapner that he got the ideas for the shirts from three books. We could not catch the titles on the bottom two, but the top book was definitely *Grateful Dead Family Album*. Judge Wapner ruled that Special Productions had used "improper interference" and had violated the tort of "fair competition." He awarded the folks at Voodoo \$2694.

For the record, Special Productions' owner wore a suit while Voodoo's owner had very long hair and a wild T-shirt on which shows justice can prevail even if you don't dress up for the occasion. ♣

The *Boston Herald* reports (May 17, 1993 p.22) that five men were arrested after they videotaped a friend lighting himself on fire. The death was a sacrifice carried out to protest the persecution of Buddhists in Vietnam, not a suicide. The five men were charged with second-degree manslaughter because the state makes no exception to the law for

religious sacrifices. ♣

In the first issue of *Gray Areas*, we incorrectly called the V.I.E.W. Video Bobby and the *Midnights* a legitimate release. Last issue, the Grateful Dead's lawyer made it clear it was entirely unauthorized. In our reply to his letter, we pointed out that *Relix* was still selling the video. They have stopped as they too were fooled. V.I.E.W. then went to *Dupree's Diamond News* and got themselves into the latest issue of yet another magazine. Oops! Don't YOU be fooled. Alas, there are still several more Dead fanzines left for them to approach. ♣

Did you catch the great *Guitar Player* special issue on the Grateful Dead? Their reporting was first rate and we highly recommend you pick up a copy. What caught our eye most however were the center pages of the issue which featured an expensive color catalog ad. Among the eight pages (mostly T-shirt designs) we spotted the following trademark infringements (among others): the Maxell ad with the guy being blown away in the chair (replaced by a cute skeleton), DeadRock (using the Hard Rock Cafe logo), a Dead symbol with a Volkswagen logo in the center of the skull, two Flintstones T-shirts (unlicensed), Tweety Bird as a hippie (unlicensed) and - sure to irritate a company well known for their vigorous prosecution of all trademark infringement cases - a Dead skull in a Disney mouse ears hat with the slogan "It's A Dead World...After All." Yes, these shirts are illegal. We're just pointing out the facts. ♣

The RIAA made two more big busts. In late July they raided three locations, arrested five individuals and seized a total of 90,000 alleged counterfeit cassettes. The five people are charged with violating New York's True Name and Address and Counterfeit and Trademark Statutes and, if convicted, face up to five years in prison and/or \$25,000 in fines.

In mid-August, simultaneous raids were executed on both sides of the United States/Mexican border as a result of the first joint sound recording piracy investigation by the RIAA and the Mexican office of the International Federation of the Phonographic Industry. Approximately 100,000 alleged counterfeit cassettes were seized from vendors at the Mercado Juarez Flea Market in Juarez, Mexico. In the two storage facilities and one residence raided in El Paso, TX only 6500 alleged counterfeit cassettes were found. But, the equipment and materials found were capable of producing 1.7 million cassettes per year (estimated by the RIAA at \$17.5 million lost annually by the legitimate re-

Alan Sheckler

FREEHAND The Art of Stanley Mouse

Stanley Mouse

Introduction by Joel Selvin

Foreword by Mickey Hart

A RETROSPECTIVE OF THE DIVERSE WORK OF A LEADING
PSYCHEDELIC ARTIST OF THE 1960S

Best known for his posters and album covers, Mouse has done album art for the Beatles, Eric Clapton, Janis Joplin, and many others. His work on The Steve Miller Band's "Book of Dreams" album earned him a Grammy Award for Best Graphic Art.

His work for the Grateful Dead is probably his most memorable art. With Alton Kelly, he designed the Dead's "skull and roses" emblem as well as many of their most famous posters including the "Blue Rose" poster for the closing of Winterland.

When I think of Stanley Mouse, I think of his open-eyed fascination with the world around him . . . if I were to pick a half dozen of the definitive 1960s people, Stanley would be one of them.

—Bill Graham

MouseArt makes my heart say, "Cheese!"

—Howard Hessman



The unforgettable images of artistic genius Stanley Mouse, from "Monster Cars" to Grateful Dead posters.

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cording industry due to displaced sales). The two people arrested in TX were charged with federal copyright violations. If convicted they face up to five years imprisonment and \$250,000 in fines. ●

According to MTV (August 1993), rock band Soul Asylum's video "Runaway Train" has been a huge success. It features real runaways and missing children. The video was filmed with the cooperation of the Natl. Center for Missing and Exploited Children and their phone number is included in it. As a result of the exposure, several of the children have returned or phoned home. To our knowledge this is the largest response to a single effort to help missing kids. Soul Asylum deserves a huge round of applause. ●

MTV News also reports that members of the rock band Porno For Pyros had some legal trouble in Miami, Fl. Seems the band was passing out fake bills with the singer's face on them as a promotional item on their recent tour. A Denny's restaurant in Miami got stung by someone who used one of the bills and got a Denny's employee to accept it. Police acted quickly on investigating the band for counterfeiting. Upon hearing of the problem, Porno For Pyros immediately switched to throwing out real dollar bills

into the audience which it turns out costs them less than to print the fake money up. ●

They call it Santeria. It's a religion whose members sometimes slaughter animals as part of religious rituals. You can easily see how the issue of animal sacrifice makes this religion gray. The acting mayor of Hialeah, Fl tried for six years to keep a Santeria church out of his community by enacting municipal ordinances. These laws outlawed the killing of animals for religious purposes only, while permitting it for other reasons such as pest control, commercial slaughter operations and sport. On June 11, 1993, the Supreme Court ruled in the Church's favor. They unanimously held that "government may not single out a religion for suppression just because many people may be offended by it." The door was left open for future legislation to be written (and no doubt tested) which is based on the protection of animals. But the Supreme Court made clear that laws which try to suppress unpopular religions will not be tolerated. The Church plans to reopen and to hold open houses to help dispel community fears. (Source: *Church & State* July/August 1993) ●

We're delighted to report that the U.S. Sentencing Commission has decided to re-

actively reduce the jail sentences of about 400 inmates arrested for LSD. The people involved are mostly Deadheads and they were given extra long sentences compared to other drug sentences because the weight of the paper the LSD was on was considered as part of the total weight of the drugs found. Now average sentencing in these cases will be 56 months instead of 80 months. (Source: *Aquarian Weekly* August 11, 1993) ●

Ever wonder how people drive around after they let their car registrations expire? According to *Philadelphia City Paper* (August 6-13, 1993 p.8), there are thieves who go around cutting the registration stickers off of other people's cars to resell them. There is also a market for counterfeit vehicle inspection stickers. If you are caught driving around with illegal stickers in PA, the violation carries an \$89 fine and the plates can be confiscated. Countefeiting the documents is considered more serious. That carries up to a \$1000 fine and up to a 7-year jail sentence. But get this: if they steal your stickers, you too can be charged with the \$89 violation! Victims are expected to pay for new plates and stickers and to simply hope it does not happen to them again. PA officials admit they are aware of the problem but do not plan to change the system. ●

GETTING GRAY WITH REVEREND IVAN STANG BY NETTA GILBOA

I was opening the daily mail when I discovered something amiss. A photo of Bob Dobbs had arrived to go with an interview we were planning to run. I turned my attention to the publicity material accompanying the photo and it was then that my heart sank.

The Bob Dobbs I had promised my readers an interview with turned out not to be from the Church of the SubGenius. In fact, the Church was calling this guy a fake! It seems there are two different people named Bob Dobbs producing radio shows out there. I was suddenly in deep trouble. Issue 2 was already at the printers and our teaser had used the

Church's name. The pages had already been printed. Just then my phone rang and I told the caller (a friend) my dilemma. He assured me that while I indeed had a dilemma, the Church could be found for comment and clarification. I was panic stricken that they'd see our use of their name before I could explain.

About 15 minutes later, with only one call on my friend's part, he'd gotten me in touch with Rev. Ivan Stang. The Underground is a very small place indeed!

I talked with Ivan several times. The more I learned about the Church, the more I realized they'd experienced many of our gray themes firsthand. The interview below touches on pranks, law, computer viruses, zines, taping, drugs, Negativland's music, piracy, alternative religions, etc.

Rev. Ivan Stang has been active on the scene for a long time and we are particularly grateful he liked Gray Areas enough to talk to us. It turned out that we weren't the only publication who thought the Canadian Bob Dobbs was affiliated with the Church's "Bob" Dobbs. Imagine our surprise, however, when it turned out Stang has had some experience with almost every gray area we cover! Here's your oppor-

tunity to hear his unique view of things as a Church insider. Don't even think of turning the pages without reading this interview.

Netta Gilboa: What is the Church of the SubGenius?

Ivan Stang: That is a damned good question. We're still trying to figure that one out, ourselves. A lot depends on who is asking. The Church wears many hats; it has to, just to survive, since it doesn't really fit into any one known genre or category, and it infuriates devotees of MANY known genres, categories and denominations.

Here's what we tell people:

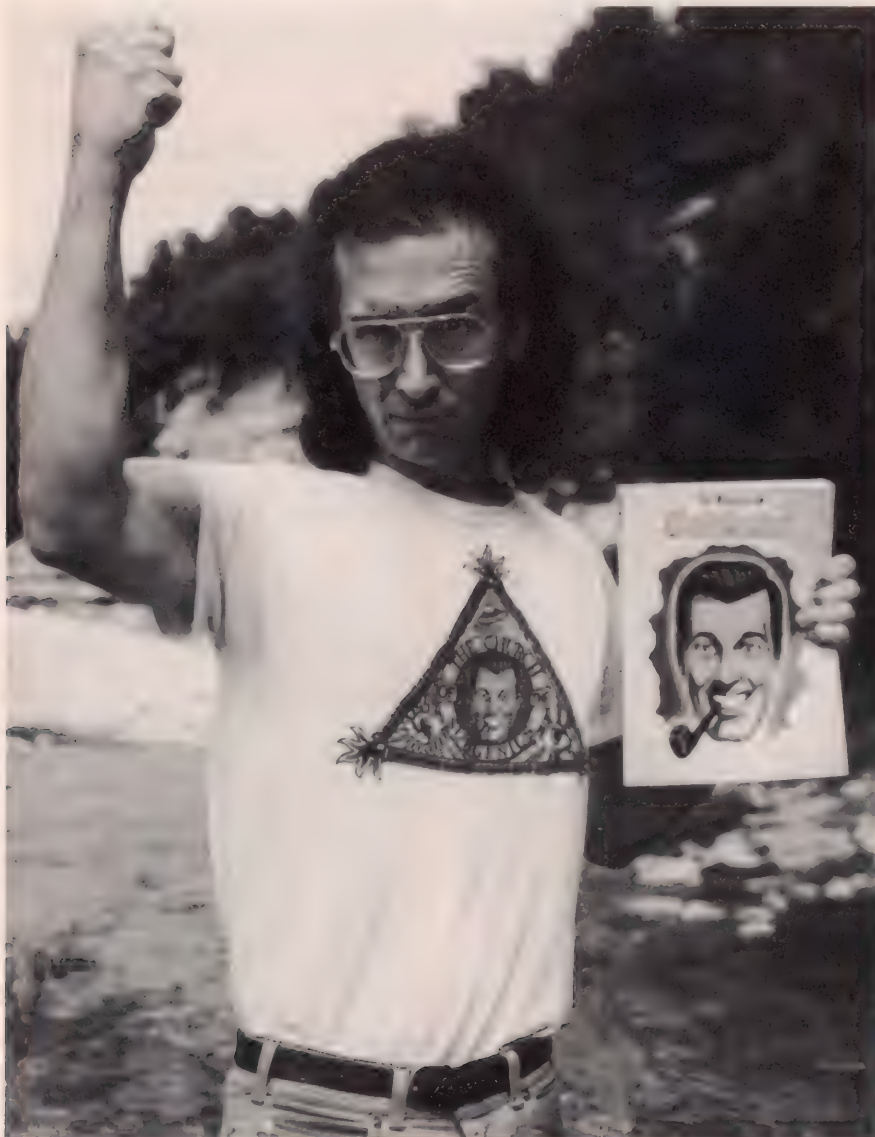
In 1953, the holy salesman "Bob" Dobbs discovered that there was a Conspiracy of Normal Humans insidiously robbing away the Slack of the SubGeniuses (the abnormal and nonhuman bipeds) and repressing their vital powers of abnormality — their Slack. In response, Dobbs created this disorganized religion — although he didn't go public with it until 1980, when he thought the world might be ready for it. It was a "cult" for mutants, misfits, disbelievers, and those who'd believe anything... a fellowship for gimps, perverts, dope addicts, hippies, those who still read books, sex fiends, victimless criminals, and all the for-real, down home people... the SubGenii: those who look, but aren't, human. And, unfortunately (at least until some rich sucker becomes our "sugar-daddy"), this has to include numberless slogan-spouting, immature, obnoxious nerds, fanboys and geeks — for without them, we wouldn't even break even.

To some people the Church is salvation. Seriously. They honestly say that just knowing that the Church EXISTED AT ALL saved them from suicide. To others it's just a really good joke, though an endlessly complex one. To others, it's a really bad joke, and to yet others it's a dangerous cult, potentially right up there with the Branch Davidians, the Satanists, the Masons and the Southern Baptists. They think we're some kind of devil worshippers, even though we don't even believe in the Devil. The overly politically correct sometimes think we're not good, politically correct warriors against the establishment, because our stuff is funny and takes vicious swipes at all who are most certain their cause is the morally right one. Others — especially doctors and lawyers — seem to know professional bull-slitting when they see it, and enjoy that aspect of it. So it's a *What-Is-It*.

At least we don't hate minorities. We only hate the majority — the NORMALS.

We proclaim how tolerant we are of everything weird, different, fringe, and shunned, and then turn around and advocate enslaving all Normals — the Mediocretrins, the Pink Boys, the Barbies and Kens, the Box Dwellers. (After all, they've already enslaved themselves under the money-grubbing Conspiracy anyway.) This proves that we embody the first principle of any successful religion: hypocrisy.

For artists, it's a great vehicle for collaboration with other talented sickos: Dobbs created a wonderful framework on which one can hang almost anything, a skeleton that anybody can help flesh out. It's a hell of an excuse for pranks on the straight-laced. Our first and only real rule is, "F— 'em if they can't take a joke." (Or in more polite



Rev. Ivan Stang

someone else

terms, "Let them mount up upon themselves, if they cannot see the humor in it.")

Those who think it's some kind of primitive fertility cult, a throw-back to Paleolithic days, using the underground art scene as an excuse, are probably closer to the truth than anybody else.

There really is a Conspiracy of Normals, though, and we ALL definitely need more Slack. Let there be no doubt about that.

GA: How is it different from other churches?

IS: All the rest are liars. We are liars too, for sure, but we're the only ones that are halfway *honest* about our lying. We come right out and admit all the things the other churches won't say: that we're in it for the money, that God isn't actually paying any attention (although "Bob" will, if you pay him enough money, and all kinds of fake Gods will, if you pay them much attention), that all organized religion is based on the "US VERSUS THEM" hate concept. The bottom line for other religions (and philosophies, and political parties) is: "We're right, God said so, and everything different from us is BAD." The Conspiracy religions depend on the fear and hatred of anything different. We rejoice in the 'different.' We suppress the indifferent. It's going to take something very 'different' to get this overpopulated planet out of the mess it's in. Not US — that's too much work — but we're helping to pave the way, to help see that this new "something" isn't burned at the stake like Martin Luther King Jr., Wilhelm Reich or JFK. Not to mention poor ol' Jim Jones, David Koresh and Charlie Manson!

We don't kill people for not agreeing with our religion. We don't shoot abortionists in the back. We never burned anybody at the stake.

But we're hoping to change all that.

Our marriages last only for set, limited periods of time, not for *life*. We don't preach that women are inferior creatures like dogs; in fact, we question whether *dogs* are inferior creatures. We believe in the woman's right to terminate a pregnancy up to the 15th year after conception. We're the only ones getting the REAL messages from REAL gods, aliens, demons, and incarnate ghosts.

The Church doesn't bring weirdos together for one unified cause, it only lets them know that each other exist, and we encourage them to keep coming up with their own, NEW causes. We're not looking for people who are "like-minded." By definition, SubGenii are all such 'characters' that they drive each other crazy if they hang out together for long. We encourage heresy and schisms.

I could be cute here and insist that every aspect of the Church is dead serious, but, let's face it... wouldn't any proper satire or dopey parody worth its salt say the same thing? Why can't we be *both*? I might tell a newspaper reporter one thing about the Church, my radio audience another, and a cop yet another. "Yes, sir, officer, we're just comedians. All these AK-47s are just PROPS for our SHOW." "Those mental illnesses and diseases? That's just part of the satire, your honor." "Oh, we're just making an anti-drug video, Mister Policeman!" "Oh, but it's not pornography, ma'am — it's empowerment!"

GA: Who is J.R. "Bob" Dobbs?

IS: Dobbs was originally a regular joe — albeit one with superhuman powers of *salesmanship* — who happened to have been contacted by alien

gods, and subsequently became a major mover and shaker in the upper reaches of the Conspiracy (the Trilateral Commission, CFR, Illuminati etc.). Infiltrating, he learned Their ropes, and now is blowing the whistle on Them because he thinks Slack is more important than anything else — *even money*. (Easy for him to say; he's richer than Perot.) Dobbs is so surrealistically normal that he's totally abnormal, and he opens his arms to the weirdos, rebels and perverts, striving to empower them while incidentally getting them to pay to know what they really think.

Being a specific, historically accurate being, "Bob" can be copyrighted, whereas guys like Jesus and Mohammed can't. Thus there's less chance that "Bob's" message will be garbled and twisted. Unlike them, he understands advertising. He developed his own marketing strategy and didn't have to leave it to a bunch of embittered, antisocial follower-geeks. His is a do-it-yourself religion.



Dobbs tends to speak in pithy slogans. Examples: "You'll pay to know what you really think." "Too much is always better than not enough." "Pull the wool over your own eyes and relax in the safety of your own delusions." "If you act like a dumbs---, they'll treat you as an equal." "I don't practice what I preach, because I'm not the kind of person I'm preaching to."

GA: What is "Slack"?

IS: What you don't have enough of. What nobody has enough of. What They didn't "cut" you some of. Those who say don't know, and those who know don't say — as the Hell's Angels said, which leads one to wonder why they, or I, said it in the first place.

Slack is basically Something for Nothing, perfect luck, achievement without ability. It's like the Tao. It's nothing and everything. Mostly, everything. Everyone was born with Original Slack, but the Conspiracy of the Normals programs you to

replace it with False Slack — like lame counterfeit SubGenius imitation albums, say, or (*much* more frequently) nerve-wracking jobs to pay for fancy gizmos and high status among the other Cage Men. The Conspiracy is a confederacy of dunces who don't even know they're wrecking their own freedom by squelching everybody else's.

GA: Is the Church tax exempt?

IS: I wish! Dobbs refuses *not* to pay taxes. He strongly believes that the people should not have to subsidize religions they might not happen to believe in. He calls this "the world's first Industrial Church." The fact that the IRS would never grant us tax-exempt status has nothing to do with his idealistic yearnings.

GA: How did the Church start? How does it get the word out to people?

IS: PreScripture says the Church began in 1953 when J. R. "Bob" Dobbs, while experimenting with a home-made TV set and standing in a puddle of water, was EMACULATED by JHVH-1, the alien Space God from some corporate Sin Galaxy, and conceived this Church. Others say it really began the first time two rascally kids "cut up" in church, when they were supposed to be acting pious. Real heretics say it started when my partner, Dr. Philo Drummond, discovered that I, too, collected kook literature, and we pooled our resources to create, for mercenary purposes only, the final synthesis of all end-times prophecy, from all crazed religious nuts, true visionaries, science fiction writers and bad monster movies.

The first statement is the only factual one. It is true that Dr. Drummond and I have engineered Dobbs' public outreach; we make no bones about it, and we're happy to wallow in any due credit for that. However, before Dobbs came along, we were NOTHING. We were less than nothing, before "Bob" revealed himself to us.

My job, as Sacred Scribe, is not only to make sure that "Bob's" teachings get spread far and wide, and to recruit the best possible talents for doing so, but to protect "Bob's" style from being watered down and cutesie-fied. We will do ANYTHING to protect "Bob's" good name.

Under Dobbs' direction, Philo and I started the ministry out modestly, with small instant-print pamphlets that we left around in public places like laundromats and dentists' offices, for the unsuspecting to peruse and mull over. To our surprise, but not Dobbs', people responded to the offer of a \$10 SubGenius newsletter subscription. That meant we had to actually produce that newsletter, which grew into a 120-plus-page yearly journal called *The Stark Fist of Removal*. We created a bunch of printed ad-sheets full of slogans with our address attached, and punk fanzines started printing them for free. This material attracted the attention of a few workers in "underground cartoonist" culture (such as Paul Mavrides, who fished Pamphlet #1 out of the trash at Rip Off Press), and the printed Word started spreading on its own, not unlike a virus. SubGenius "clenches" started springing up here and there, and the Pamphlet was reprinted in magazines like *Heavy Metal* and R. Crumb's *Weirdo*. A fellow Dallasite, John Hagen-Brenner, approached us and ended up designing much of the early clip-style artwork for which the Church is known.

Under Dobbs' guidance, and being a film editor in my 'day job,' I started editing together bits and

pieces from my collection of oddball records, soundtracks and personal recordings into an audio tape collection that later became part of the *Media Barrage* series. In 1981, weird tape collage was a largely unknown thing. But, we swiftly learned, we weren't the only ones appropriating and rearranging clip-art and clip-tape. A few people started sending us challenging tapes, most importantly the individual now known as "Puzzling Evidence" (now co-host with Dr. Hal Robins of the renowned KPFA-Berkeley SubGenius radio show). He was a major inspiration, the master of creative tape-cutting. We worked his stuff into ours, and this combination sufficiently fooled others until there was a whole network of independent tape *arteests* circulating tape compositions among each other, all praising (or hating) DOBBS and his Word. A critical juncture occurred when the anti-music band of radical reactionary "punk" rednecks, Drs. for "Bob" (previously the owner and employees of Little Rock's only health food store, *Beans N Grains N Things*) started trading hell-noise/Dobbs-rant tapes with us. They became perhaps the most influential non-Dallas SubGenius coven or "clench," due to the sheer brazenness, creativity, and offen-

siveness of their so-called "work." An unholy triumvirate formed between Dallas, San Francisco and Little Rock.

Up until this point, it had all been guerrilla art and mail-order. But we started holding Conventions, Conclaves and Devivals, allowing personal contact with the unusual sorts of people who were drawn to Dobbs' Word. This real-life activity put us in touch with such persons as G. Gordon Gordon, a professional mercenary and expatriate living then in Bolivia, who had plenty of time to research the more esoteric aspects of Dobbs' prophecy, as well as to coordinate the "security" aspects of the Church.

We had submitted a query regarding *THE BOOK OF THE SUBGENIUS* to 150 publishers. We got 150 rejection slips. But one day, young McGraw-Hill editor Tim McGinnis found Pamphlet #1 in the back seat of my sister-in-law's car. In the name of the Conspiracy, he made us an offer, we got an agent (Jane Jordan Browne of Chicago), and, many months later, *THE BOOK OF THE SUBGENIUS* was published. The snowball began to gather momentum, albeit very gradually. SubGenius preachers such as myself and the dynamic Pope David N. Meyer found ourselves sermonizing in art museums and night-

clubs; some people were convinced this was all just "art." Indeed, the mavens of performance art in L.A. adopted us as savage prodigies from the hinterlands. At this time, around 1983 and 1984, we were what might be called "darlings of the underground"... just another part of the cultural freak-show. We were horrified, as we were SUPPOSED to be inundating the entire globe, willing or unwilling, with the teachings of "Bob," causing riots and earthquakes, not amusing artsy-fartsy analysts of pop culture.

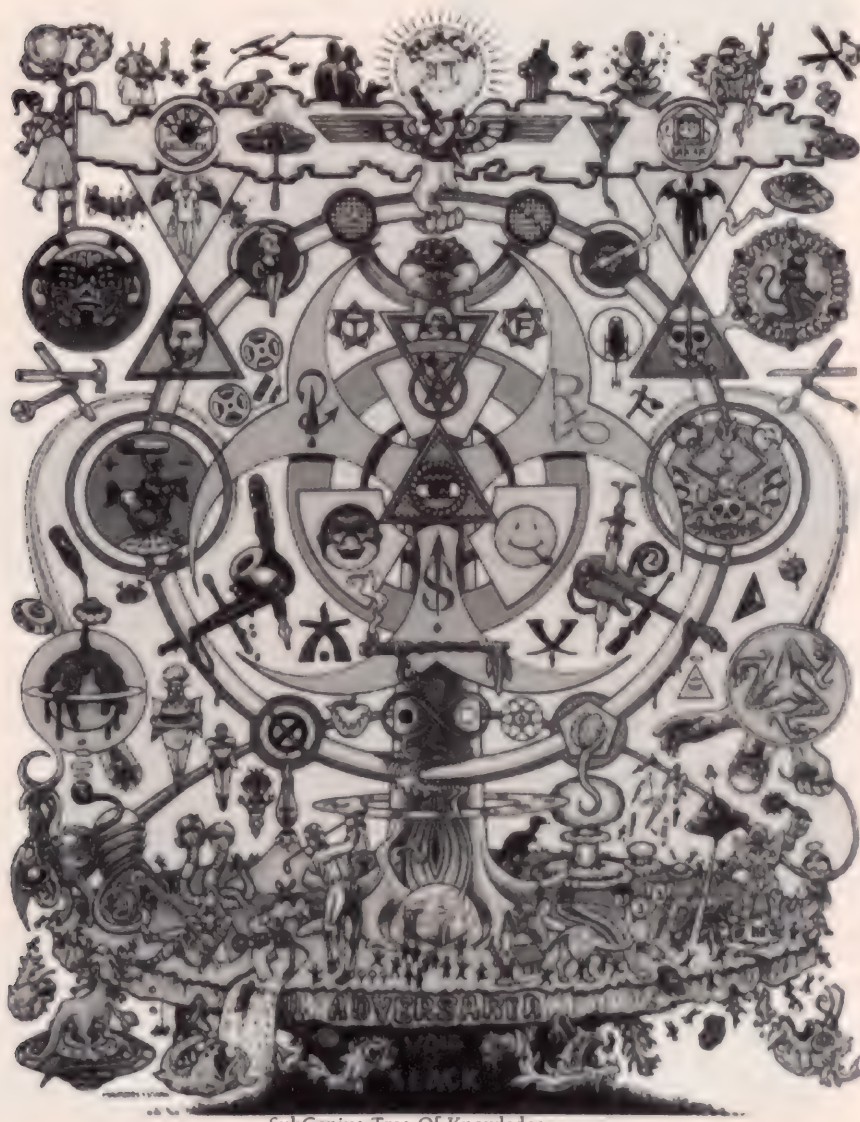
But we persevered. The riches that Dobbs had promised us had not materialized, but we were UNDAUNTED. We tried to push the Church further into the mainstream, starting with network radio, but we were laughed at (or less). Luckily, the local Dallas independent, public-supported hippie leftist radio station, KNON, saw merit in our audio work, and the radio show *THE HOUR OF SLACK* was born. Puzzling Evidence, Bob Nelson, Gary G'Broagfran and Dr. Hal Robins already had a SubGenius radio show at KPFA in Berkeley, and recordings from that were a mainstay of *HOUR OF SLACK*. Soon, we were benefitting from the audio contributions of ALL SUBGENIUSES and SUBGENIUS SYMPATHIZERS, and *Hour of Slack* gradually got picked up by other stations.

We preached at more and more nightclubs and art museums, and I began work on the SubGenius video extravaganza, *ARISE*, co-editing with Rev. Cordt Holland of San Francisco. *ARISE*, half Devival footage and half appropriated video clips, embodied the 'fair use' concept of copyright taken to its ultimate logical conclusion. It's on Polygram Video and you can find it at Sound Warehouse.

THE BOOK OF THE SUBGENIUS switched publishers from McGraw-Hill, who had stupidly wasted the meager p.r. money on yuppie college students, to Simon & Schuster, who wisely marketed it to ANYBODY CRAZY. I was commissioned to do a second, "safer" book, *High Weirdness By Mail*, a nonfiction overview of all rival cults and extremists, from UFO nuts to white supremacists to the sickest in underground magazines. Mike Gunderloy, Waves Forest and Mark Johnston were co-authors on that.

Meanwhile, the real-life, street-level aspects of the Church were flaring far out of our control, or Dobbs'. People were standing on car hoods, ranting, all over the country. Heinous pranks against God, state and church were being performed in every city. A kind of small SubGenius subculture developed, embodied at the so-called "Dokstok" gatherings in the deep South. Things that happened at the Dokstoks eclipse the weirdness embodied in all rock festivals, pagan gatherings, witch circles, and "raves" combined.

When home computers became popular, various SubGenius BBS nets started up. We edited another book for Simon and Schuster, *Three Fisted Tales of "Bob,"* which was an anthology of short stories about Dobbs for which we recruited such luminaries as William Burroughs and Robert Anton Wilson.



Paul Mavrides and Ivan Stang

SubGenius Tree Of Knowledge

Even MTV got into the act, paying us to produce a "commercial" for ourselves as one of their "In Your Eye" Art Breaks.

And still we were making no real money, even off of our mail-order operation. Dobbs must have been intercepting most of it.

In 1990 I was invited to preach at a huge neo-Pagan gathering called Starwood, sponsored by Ohio's Association for Consciousness Exploration (or A.C.E., of Cleveland). Repeated subsequent Devivals in this Pagan milieu, combined with a particularly disgusting and sexist *Stark Fist* issue, somehow prompted a whole new breed of SubGenius preachers to come into existence: WOMEN. It seemed the Goddess liked "Bob" — or maybe just Connie, Dobbs' Primary Wife. SubGenius Devivals began to take on a more rave-like, sensuous aspect, with shows in trendy clubs like Cleveland's Smart Bar being preached by stripper-preachers like Sister Mary² Au Contraire (our new superstar), the balladeer Sister Melodious Chopps, Rev. Velveteen Sly and the bump-and-grind Rev. Suzy the Floozy. Membership rose, in a couple of different ways.

Then came the counterfeiters, rip-offs and Slack Vampires, but we'll get to those later.

GA: How many members do you have?

IS: There are now approximately 6,000 of the \$20 Ordained Ministers/Subscribers. That subscription lasts up to eight years. Our three books have sold from 15,000 to 45,000 copies, depending on when they were published (they have slow but steady sales, and are all still in print). We've printed about 50,000 of those little \$1 pamphlets. So I would estimate the total number of people who CALL themselves SubGeniuses, but are leery of sending the \$20, at around 30 or 40 thousand maybe, tops. Who knows? Of course, most of the True SubGenii on the planet haven't even heard of "Bob" or the Church yet.

Keep in mind that SubGeniuses come in all types. There is no 'typical' SubGenius. The geeky so-called Bobbies aren't real SubGenii, just money sources. In my networking and travels I encounter little old ladies, college kids, seemingly straight businesspersons, skatepunks, old hippies, doctors, artists and show-biz types, truck drivers, Pagans, Deadheads, FBI and ATF infiltrators... it really runs the gamut as far as age, race, creed, etc. There are even Christian SubGeniuses, Orthodox Jewish SubGenii, and Buddhist SubGenii. I don't know of any Moslem SubGeniuses. There are SubGenii in Brazil, Israel, Kenya, The People's Republic of China, and all over Europe and the English-speaking world in general.

The Church itself is all people who study and support the teachings of J.R. "Bob" Dobbs. Many such people are technically SubGeniuses, but not ordained Members. Anybody can read our book and then say they are members of the Church. That won't do you much good, however, compared to what happens when you send in your \$20 for an official ordainment — which is a real ordainment, by the way; you'll be a real minister, able to perform legal marriages — and start getting your *Stark Fist* journal in the mail. The magazine tells you about local SubGenius types you might want to meet, sell things to, or have sex with or whatever; you also learn which nearby stations carry the radio show, when revivals are coming up, etc. At that point you're dealing with

The SubGenius Foundation, Inc., a business which is the only authorized mass outreach arm of the Church. There is a reason for the Church to have such a business front — without it, any idiotic TV executive could start making bad "wacky SubGenius" sitcoms about "Bob," which would instantly destroy the integrity of "Bob's" message. (It's been tried.) Not to mention that none of the people who've worked so hard for the Church all these years would ever see any of the money. At least, as long as the trademark stays in our hands, they get some meager pittance. That's better than nothing, and infinitely better than seeing the Church coopted by Hollywood.

Our next big project will be an album or a series of albums, and after that, a movie. The problem is that we have to tenaciously hang onto creative control. The second some L.A./Hollywood ad-boy committee gets hold of this thing, it'll be ruined. We have learned our lessons from our predecessors — John Kicfallusi, creator of *Ren and Stimpy*, would be a perfect example.

GA: Who are some of the more prestigious SubGenius Members?

IS: Our idea of prestige, or Theirs? I consider the unknown Arkansas preacher Janor Hypercleats one of our most valued contributors. But his name doesn't drop well in polite society. Mark Mothersbaugh of DEVO is probably the most famous frequent SubGenius collaborator. One of my partners and practically a co-founder, Paul Mavrides, has lately been starting to get the recognition he deserves. He designs our books, does some of the best art, co-writes, and generally polices my tendency to get all sappy and sentimental. He's best known for comics like *The Fabulous Furry Freak Brothers* and *Anarchy*, but his paintings and "serious" art are getting more and more attention. Other artists and weirdos who are famous and happen to also be SubGenius ministers include the painters Robert Williams and Gary Panter; cartoonists R. Crumb, Gilbert Shelton, the late Rick Griffin, and many more; movie directors Jonathan Demme and Mike "Wizard of Speed and Time" Jittlov; counterculture heroes Ken Kesey, Pee Wee Herman and Timothy Leary; philosopher Robert Anton Wilson, and "cyberpunk" writers like Rudy Rucker, John Shirley, and Lewis Shiner; David Ossman of The Firesign Theater... A lot of the SubGenius "celebs" are secretly famous — that is, they're worshipped in their odd field: Michael Peppe the performance artist, for instance, or Winston Smith the collage guy. We and the "band" Negativland have been scratching each other's backs for 10 years. There really hasn't been much serious rock star or movie star interest. David Byrne was a dues-paying Sub for awhile but drifted away. In rare cases I'll go out of my way to try to recruit a fringe rock star... I failed with Oingo Boingo (Elfman doesn't answer mail, probably the key to his success), but succeeded with the Rainmakers — who subsequently broke up, damn it. We're working on Wayne Newton and Kitten Natividad currently.

GA: What type of mail do you get?

IS: We get roughly 20 pieces a day, ranging from wonderful through *really* bizarre to really awful. My favorite, of course, are the money orders from fanatical customers. Next best are the tapes, art and written pieces from people who are about to be, or deserve to be, famous — heretofore

little-known bands like The Swinging Love Corpses of St. Louis, or artists like Joe Schwind. We get some absolutely mind-blowing unsolicited contributions of this nature. Then there are those who say to themselves, "Oh, they guys think they're so weird, eh? Well, I'll show 'em WEIRD"... and they send things like blood and skin, or photos of the Dobbs art they've had tattooed onto their bodies. Just today I got a package containing the leftovers of some weird occult ritual — a black hood, an envelope of ashes, a vial of sperm, and a blood-soaked letter in an unknown tongue. We also get long "confessions" from mutants — some of these folks spill their guts out to "Bob" or whoever is reading the mail (usually me), and the stories they tell can be pretty damn strange, or heart-wrenching. There's a lot of loneliness out there. So-called "crackpots" and "kooks" send us a lot of information on alternative medicine, conspiracy exposes, etc. The only "bad" mail we get are unfunny jokes from Bobbies, and complaints about our mail-order slowness. (Usually, it's the Post Office's fault.)

GA: The Church is anti-drugs. Why? What if your Members use drugs anyway?

IS: Huh? We said that? Oh yeah, right, I forgot, there's a War on Drugs on. Even if we *were* gobbling vast quantities of LSD every other weekend, and dancing naked around bonfires and participating in glorious orgies, do you think we'd tell YOU??

Actually, we're not anti-drug; we're against the *stupid* use of drugs. Especially the stupid use of stupid drugs (like speed, alcohol or MTV). Probably even the stupid use of "smart drugs."

It's not that we're against drugs, it's just that we think they aren't usually NECESSARY. "Bob" should be enough. Then again, having arms and legs isn't absolutely NECESSARY, and quite frankly, "Bob" ISN'T always enough. He goes pretty well with psychedelics, apparently. From what I've been TOLD, you understand. A HELL of a lot of SubGeniuses are dedicated drug users, but it's almost always 'soft drugs' like marijuana and other psychedelics. Hard drugs like booze, coke, TV... well, as "Bob" says, "If you can't get real Slack, False Slack is better than none at all." The problem with drugs is, *humans* get hold of them and abuse them. We think all victimless crimes ought to be legalized, at least for SubGeniuses.

People tend to assume that what "Bob" has in his Pipe is marijuana. Usually, he's smoking the sacred Tibetan herb, *Habafrözipulops*, or *Frop* for short, which grows only on the graves or droppings of dead Tibetan holy men or fullblood Yetis. It's a rare but legal herb, and you NEVER come down from it. What's ironic is that the term "Frop" has lately become a slang term for marijuana, even among people who never heard of Dobbs. And the Feds have already caught on, incidentally; the handbook for the New Jersey state highway cops instructs them that a "Bob" bumper sticker is reasonable cause to stop and search a car for drugs. Honest!

(Similarly, I sometimes see our jargon used by people who don't know anything about the Church... words like, "Pinks" and "bulldada." It's good to know that "Bob" has contributed something new to the English language.)

GA: What sort of problems has the Church run into with blasphemy?

IS: None. We're all for it. Oh, you mean problems from others. We've had disappointingly little hate-mail or bomb threats. Believe it or not, blaspheming is not yet illegal in this country, as long as you don't use FCC-disapproved curse words. I do know that some "cult watchdogs" like the Cult Awareness group try to warn people away from the Church because they say it's now a full-fledged "cult," just like the Branch Davidians. But they're all so timid... Christian talk-show host Bob Larson occasionally lambasts us as one of the Devil's more subtle ploys, but I don't blame him; SubGeniuses are constantly pranking the guy. Down at the KNON radio station, where we do *Hour of Slack Live*, we get the rare bomb threat, but the people who call those in are so self-evidently braindead that we don't even bother to call the cops about it anymore.

We've had a lot more problems from white supremacists than from any regular run-of-the-mill Christians. Maybe it's because the Christians see that we are the "mockers" foretold for the End Times, and are just doing our part to fulfill Biblical prophecy. We've always said we were trying to "undo" the buckle of the Bible Belt, so that its pants would drop and it would be forced to gaze, unflinching, on its own private desires; maybe they LIKE it!!

I know lots of people who are harassed by religious nuts, though. I've become very sensitive to making sure, in my critiques of goofy cults, to separate Wiccans and Druids and suchlike Pagan types from Satanism. I consider the Satanism hysteria to be a very dangerous outgrowth of fundamentalist Christianity, based almost entirely on their own paranoia and self-delusions. Especially when COPS, who should know better, fall for this "Satanic cults" garbage.

GA: What about problems with the IRS?

IS: Of course, any dealings by anyone with the IRS are always nightmarish. They have never paid much attention to The SubGenius Foundation, Inc., per se, because a quick scan of our bank records would tell the whole sad story. I, personally, as an individual, was audited in 1983 and 1984, and it caused me *the worst headache I ever had in my life*, but because I kept books so badly they decided I owed them taxes on money I never made — but I don't really think I was being targeted due to my SubGenius activity. It's just that I was claiming "office in the home," and when you try to claim that, their computers send them after you. (In the end, they decided that, although I did all my work at home, I didn't make enough money to qualify my home as an "office.") Since then, even though I have the most legitimate claim for "office in the home" in the world, I have never claimed it; they'd just audit me again, and nothing's worth that headache.

It's probably just a coincidence that my partner, Dr. Philo Drummond, was audited the same years.

If you want to hear tax nightmares, check out Paul Mavrides. He's had the feds and the State of California both coming down on him like a relentless hammer for several years now. He insists that it's not because he's one of the most virulent critics of the government and the Conspiracy, but merely that they want every dime they can possibly get out of every cartoonist in the U.S., starting with him.

You see, we have to fight paranoia. We have to

pretend our phones aren't bugged and our tiny bank accounts aren't monitored by the Feds or the CIA or whoever; otherwise we'd go NUTS — we'd be right where they want us. Just because we won't let up on this silly "JFK assassination" thing or this "Iran/Contra" thing... I mean, if you start thinking that They're after you, you get REALLY paranoid.

Personally, I believe that my lackadaisical attitude and lack of real paranoia has made me immune to harassment by UFOs. Men in Black, the C.I.A., the N.S.A., etc. I tell myself that, CONSTANTLY. Those buzzes and clicks on my phone, and the ones in my head, are JUST TECHNICAL PROBLEMS. THAT'S ALL!!! REALLY!!!!

GA: What has the Church trademarked?

IS: The Face of Dobbs. That graphic. That's all we really need. No "Church of the SubGenius" rip-offs could possibly survive without that Face. The classic portrait of "Bob" is what justifies and legitimizes literally everything else we do.

All of our individual works are copyrighted, of course, usually in the names of SubGenius Foundation and the participants. In other words, if some Conspiracy T-shirt company wanted to make shirts out of some SubGenius slogan or illustration, they'd have to have permission both from us and from that particular artist, and royalties would be divided up 50-50 the same way.

It's a shame that we have to be sticklers for



Rev. Ivan Stang

Dennis Hearn

Conspiracy legalities but it's necessary, not only to prevent thievery from ourselves, but also from our innocent contributors. Look at Robert Crumb — out of idealism, he never copyrighted his "Keep On Truckin'" illustrations, and hippie capitalists made zillions off of bumper stickers of those drawings. I know that Crumb could have used that money when HE was being pestered by the IRS.

Personally, for a number of reasons, I would love to be rich or famous enough to leave the U.S. and go live somewhere that I wouldn't constantly be harassed by minor government officials — a place where I could BUY OFF those officials, REAL CHEAP.

GA: What sort of problems has the Church run into over the years with charlatans?

IS: Well, you know, when you get right down to it, we're ALL charlatans. You wouldn't be much of a SubGenius if you WEREN'T one, to some extent. The most disturbing cases have been these yo-yos who show up every year or so, nut cases who really, actually believe that they themselves are "Bob"/Jesus, or Jesus/Crowley, or whatever... It seems that once a year somebody comes along to whom I end up being forced to say, "Uh, listen, there's a few things I maybe ought to TELL you..."

Sometimes it's just obsessive fans, college-age kids who find their way to my door expecting spiritual enlightenment. SORRY. I do my best in these cases to serve as an example of one who ISN'T NUTS. But the REAL CRAZIES... there have been a few. Usually they send us a few letters and are so disappointed by my reply they never write back. But there have been people like The Hawaiian Jesus. He was this hippie who had been living on a pot farm in Maui, and maybe reading the Bible too long under the hot sun... he flew to Dallas and announced to me that he was Jesus, reincarnated. (He originally meant to tell this to "Bob," but I was, sadly, as close as he could get.) He looked the part, if you go by those Sunday School paintings. He brought with him a bunch of marijuana that smelled so strongly, even through the sealed plastic bags, you could whiff it for yards around. His plan was to get himself, and us, busted, so that he could appear on Johnny Carson that night (by virtue of our amazing media connections and lawyers!) and discuss the Biblical evidence that, not only was pot meant to be used, but that he was Jesus. I managed to talk him down from this plan, and I got rid of him by giving him the addresses of several white supremacist groups in Alabama and Mississippi that shared with him the concept of "Identity Christianity," the theory that the real "Jews" are the Anglos... he thought he had come up with that theory himself.

He was generally a really nice guy, and he did ACT and LOOK like the Prince of Peace. I told him I didn't believe he was the Lord, and that I thought he had a Messiah complex, but that I would help "spread word of his Presence" — and we've done that. His name is Will Small. So be ready for His Arisal!

There's always some street person pestering us with their revelations that they are "Bob" or the Anti-Bob," and they tend to sound really sad, and they cave in when challenged, but at least they're so poor they can't come to Dallas.

Then there's Bob Dean. He's another one who says he IS "Bob" Dobbs. Unfortunately, whereas

most of his competitors are street people, he's got a sugar daddy... and with this rich kid's help, he's actually released two CDs under the name Bob Dobbs. ("Bob" without the quotes; he knew he'd get sued if he used the quotes.)

In 1987 this young Toronto man, Bob Dean, and his wife showed up at my house to tell me he was "Bob" and that he was going to be doing radio talk shows on CKLN, Toronto, under that name. He was a lot craftier than the street psychos in that he made me think he was really just putting me on, that he wasn't actually crazy. He seemed fixated on a small number of personalities that I consider to be kooks — the anonymous "Cosmic Awareness" teacher, Lyndon LaRouche, and a few other fringe philosophers. So I basically told him I would be happy to see him play SubGenius tapes on the radio, but that I didn't think it was a good idea to claim he WAS "Bob" — for one thing, he wasn't "Bob," and for another, he didn't LOOK like "Bob," and mainly, he didn't sound anything like "Bob" at all. He went away babbling about how happy he was to be "Bob."

Nothing much happened until early 1992. Over the intervening years I'd gotten a few letters from Toronto-area SubGenius fans who thought I should shut this fake "Bob" down. At some point he was mixing SubGenius stuff with readings from *The Protocols of the Elders of Zion*, which is an infamous anti-semitic tract/hoax. The anti-semitic aspect really ticked me off and I complained to CKLN, with no response. I have since heard that Dean was fired from CKLN.

I soon received a package of publicity materials from DovEntertainment of Toronto, announcing this BOB'S MEDIA ECOLOGY album by Nelson Thall and Bob Dobbs (actually Bob Dean). All of their publicity descriptions of the album were worded in such a way that the blurbs could just as easily describe my projects and other authorized SubGenius projects. I.e., "The album is a transmutation of pop-culture sounds and the almighty spoken word, as assembled from media guru Bob Dobbs' radio broadcasts between 1988 and 1991." To most people with any passing familiarity with anything "SubGenius," that describes *The Hour Of Slack* or the Berkeley SubGenius show.

At no time was I asked permission that our names and concepts be used, and no offer of royalties was ever made. They had sent me the album because they thought I might REVIEW it or something!

I simultaneously received letters from friends who had seen full-color, full-page, expensive ads for the album in magazines and assumed we'd "sold out" because they used such trendy, unSubGenius-like jargon. But, because it was by "Bob Dobbs," they assumed it had our blessings. I got pretty upset at this point.

I called up Gerald Belanger, head of DovEntertainment, and told him I was quite unhappy and I couldn't believe they were so obviously trying to rip us off. Belanger, to my surprise, agreed that we should indeed get compensation and credit, and he agreed with my suggestion that they put stickers on the album stating that it was NOT the "SubGenius" "Bob" Dobbs and that we did not authorize it. I actually thought the album was okay — my only objection was that it was being sold with the implication that it was our stuff! (In the end, Belanger continued to distrib-



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some kind of pretenders. Call him up, like friends of ours have done; that's what he or his paid publicist will tell you. It's like they live in their own little insulated world where truth and history don't exist... it's all the McLuhanesque "electric environment," or some such crap, to them.

GA: How has this problem hurt you?

IS: 1. Embarrassment 2. Their lies and slander 3. Financially.

As to embarrassment, imagine if somebody was using *your name* were on the air, badmouthing Jews and spreading racist propaganda! Wouldn't you be a little ticked off? And that's only part of it. Dean is just plain SILLY. People who don't know any better think, "Well, if this is the Church of the SubGenius, I can do without it!" I get letters from people angry that "we" would say such mealy-mouthed crap as emits from Dean.

You should hear the interviews that Dean gives. (I've heard several because half of the ones he's given have been to disguised SubGeniuses, who just wanted to see how stupid he'd get.) He insists he's "Bob" Dobbs — he refuses to "step out of character," EVER — and he claims that back in 1979 he lived in Dallas, and that Philo and I used to "attend his meetings" and then ripped HIM off! He says this sort of thing just as straight-faced as if he actually believed it — even though there are hundreds who can testify otherwise. Maybe he really does believe it! Thall's even funnier, in that he's nervous around reporters and can never seem to get all his eggs in one basket. He started off telling one reporter that it was all a big coincidence — that they'd never heard of our Church or Dobbs. Then the reporter asked, "But then why does the album and p.r. contain all these other SubGenius phrases and concepts, like Slack, "Pinks," "the Conspiracy," Connie Dobbs, the Xists, the word SubGenius, etc...? Suddenly Thall changed his story and said, yes, there was a connection, but it was that we stole our ideas from THEM.

Also, as Dobbs, Dean claims to have helped assassinate JFK and Martin Luther King. Ha ha, that's real funny — if you're a fascist at heart, I suppose. Somehow I can't see the real "Bob" conspiring in quite that direction. Coming from Dean, with his attachment to things like *The Protocols of the Elders of Zion*, it's probably wishful thinking.

Their sleaziness and hypocrisy is incredible! Their press release brags about how they interviewed "America's number one political prisoner in his jail cell." But they wisely don't say WHO that political prisoner might be. One might conclude they meant Leonard Peltier. No. If you ask, it turns out they're talking about Lyndon LaRouche!

Then there's slander. Their slander hurts us. There are probably a few recipients of their press releases who had no prior exposure to the Church and believe them when they say I'm this death-threat-making nut case, and that they with their lame blatherings represent the true "Bob." (Can you imagine how ridiculous this all begins to seem to me??)

Financially: people will buy this album of theirs, listen to it, and conclude, "Now I know what SubGenius is about — egomaniacal nonsense. So much for "Bob"!" And they'll thenceforth avoid any of our new books and albums and videos.

Lately, however, they've become such transparent self-caricatures, and have put their own feet so deeply down their throats, that my attitude has switched to a sort of detached amusement, watching them dig their own graves in the pop culture/art/philosophy world. "How deep will they dig that pit?"

They're using us as their publicity stunt. That would be almost admirable, but for the particularly mean, reactionary and dishonest way they've gone about it. One problem is, they're *just not funny*. Another is that they're entirely ignorant of underground and alternative protocol, and instead do everything the 'cut-throat' big business style... and they wonder why they're getting hate mail!

GA: What are some of the legal issues involved here?

IS: Copyright infringement, obviously. There's really no question that we could win that, in court... the problem is, we'd have to send a lawyer to Canada or hire one there just to get started, and we're dead broke, and they know it. And would it be worth it? That's a MASSIVE headache, and I have a book to finish. If they were in the U.S. it'd be a simple cease-and-desist letter. But they know we're financially hamstrung while they have literally limitless funds. Thall's dad owns a bunch of Canadian newspapers, and I guess he must give Nelson all he needs.

All I have to do is bide my time and they'll blow it. They've publicly accused me of sending them all this hate mail and harassing them by phone. Actually, I've never given their number or address out to any SubGenii, and I certainly never harassed them. They're the ones who sent all these idiotic press releases out, giving their number — and they wonder why they're getting angry calls, and why their sample CDs to radio stations are returned to them, all smashed to pieces with a hammer! PLENTY of people can see through their scheme and are angry without any inciting on our part. Thall and Dean literally don't seem to comprehend why anybody besides me might be angry at them. It's almost hilariously typical of the stupid rich, and yuppie business practices — like a cartoon of the "heartless silver spoons" vs. the "lovable tin cups."

GA: Why hasn't your "Bob" Dobbs spoken up?

IS: The real "Bob" has spoken up. He is quoted extensively in our publications regarding the problems of Bobbies and misrepresentations of the Church. But he's way too busy and lucky to have to deal with a couple of pathetic, jealous nobodies like Dean and Thall. He probably doesn't even know about them. Besides, we don't negotiate with terrorists.

GA: How do the two Bobs differ in style and content?

IS: Bob Dean embodies a lot of what "Bob" Dobbs stands against... *uncreative* dishonesty being number one. The true "Bob" is funny, yet angry, yet compassionate. Dean is none of those; instead, he's a glib egomaniac who talks mainly about what a wise and insightful guy he himself is. He's a gross elitist, with kind of a fascist, right-wing edge to his rap — *but without the satire!!* His big heroes include LaRouche and Kissinger. Also, whereas Dobbs' teachings may sound downright absurd to disbelievers, there actually is a very coherent, if psychedelised, logic to his Word.

He makes sense in a weird sort of way. Dean, on the other hand, showers his listeners with trendy jargon that doesn't actually make a lick of sense. It's confusing in an annoying way... because it's not *deliberately* confusing. Dean has a tendency to sound like a coke-head with a big vocabulary, but none of what he says really 'connects' on any emotional level, except maybe with die-hard McLuhan cultists.

He's fixated on a small number of select crackpots and visionaries, and he takes them altogether too seriously (Mae Brussell, LaRouche, Cosmic Awareness, etc.). We synthesize ALL kooks.... but we tell our audience to distrust them, and be selective as they look into what they have to say — not worship them.

These two guys worship Marshall McLuhan the way I worship Jimi Hendrix. It's SICK. They take McLuhan's basic rap, and put *our* name on it. I suspect that one reason they've been so nasty is that I didn't show proper respect for their 'god' in conversations with them. The fact they they've memorized McLuhan's essays and kissed the butt-shoes of the great man himself simply doesn't impress me in the least. Any intellectual nerd could do *that*.

GA: Could you comment on the second CD, and how Negativland was duped?

IS: This is one of the saddest aspects of the whole deal. Negativland and the Church have, of course, been mutually exploiting each other since 1984, when they opened at our infamous *Night of Slack* Deval in San Francisco. We have a lot in common. Anyway, even after I had started complaining to Thall, he and Dean decided to do a second *BOB'S MEDIA ECOLOGY* album. Only this time, they would hire the hippest of the hip to remix the material from their first album. They paid Steve Stein and Negativland, both of whom surely needed the cash, to do short, 5-minute bits. When Mark Hosler and the other Negativland guys got the tape, they asked, "Hey — this doesn't sound very SubGenius-like; did you get permission to do this from the guys in Dallas?" At which point Thall said, "YES." So they did these remixes.

Now, Negativland isn't just angry that they got rooked into contributing to a rip-off. It was even worse than that. The packaging of *BOB'S MEDIA ECOLOGY 2* is done in such a way that it *appears to be a Negativland album* — their name is the main thing you see, even though they did only 5 minutes of the whole thing. Irony, that's for sure, considering the U-2 disaster... but one good thing came out of it. Dean and Thall are now hated not only by me, and all SubGeniuses, but also by Negativland and all Negativland fans who know about this debacle. You can call up Mark Hosler or Chris Grigg or Don Joyce if you have any question about this.

GA: A 1987 pamphlet of yours says that "the official High Priest/Priestess I.D. card that comes with membership encourages the new SubGenius to twist the Church for his own ends." How do you feel about the Canadian Bob Dobbs in light of that?

IS: Twist it, sure.... not that it could be much more twisted. We didn't expect anybody to claim to be the *whole thing, lock stock and barrel*. We never said that property was theft. That's for Commies. We've always encouraged people to "take the ball and run with it," but we certainly

never thought anybody would be greedy enough to claim they WERE the ball, and that everybody was supposed to run with them.

Hundreds of people — no, thousands — have managed to collaborate with us, to indeed twist the Church their own ways. We've never had any trouble with a single one of those thousands of people, because it was a mutual exploitation. This is the first time anybody has CHEATED us, tried to cut us out entirely. Thall will argue that he offered us "a deal." Sure he did, but only after we threatened to sue. And some deal — he'd allow us to buy his albums from him and resell them. Grrrrr!!

GA: What's pissed you off most in this hassle, and what have you learned from it?

IS: Number one: rich people can do any damn thing they want. And they think it's *funny* if somebody who's poor suffers because of it.

I know how that sounds... how "bleeding heart liberal, have-not" that sounds. But it's the horrible damn truth. The hideous, nightmarish truth.

Unconnected to the Dean/Thall thing, one disturbing revelation I got from doing SubGenius, in general, was how many people are so prejudiced against perceived "success" on the part of their own friends. There are those so-called SubGenii, who see our video in a store and instantly assume it means 1) we're now rich, 2) therefore we must have 'sold out' and 3) that we're now inaccessible assholes who think they're "above" everyone else (as if there was anything WRONG with any of that!). Actually, my phone number is in the Stark Fist and anybody who wants to can call me up. Our address is printed on everything we do, and it's not like some fulfillment company handles the mail. I take the mail out of the P.O. box myself. When we do live shows we don't hide out backstage — we're at the sales table, hawking our goods, gabbing with our fellow Subs, etc. Unfortunately, since I've achieved some minor notoriety, all these naive kids think that means I'm in some ivory tower somewhere. Actually I'm in a backyard outhouse in Dallas and, considering the kinds of fruitcakes I have to deal with on a daily basis, I'm pretty damned available. That's my "job."

GA: Moving into other gray areas, your "Bob"

has appeared again and again in the computer world. Any comments on the Mac virus?

IS: Wow. That one was a gas. The only time we ever seem to get national press is when somebody else does something horrible in our name. Essentially, the Church got blamed in the press for the first Macintosh virus, even though nobody on our mailing list had anything to do with it.

The story goes: On March 2, 1989 or so, on all Macintosh computers that had been infected (by modem usually), there appeared on those screens upon "booting up" a message advocating world peace, with a graphic of the earth. All well and good. It was a benign virus; after flashing this corny New Age message onscreen, it disappeared forever, and theoretically caused no damage at all. Understandably, those Mac users who saw it were upset that their systems had been transgressed. Frankly, I think they should have been thankful for it, because this was the first thing that caused national attention to be focused on viruses, yet *through a benign virus!* Its existence probably alerted thousands to the dangers of malignant computer viruses, and prompted them to use virus-cleansing programs, probably in the nick of time.

It wasn't even anonymous. The creator, Richard Brandow, was credited onscreen. But the San Francisco Chronicle called him up and asked him why he'd done it. He said that he'd been inspired by prankster groups like the Neoists and the SubGenii. The Chronicle latched onto that "SubGenius" connection (the Church having been a minor fad in SF at the time), and suddenly all the wire services were carrying the story that this "joke that turned into a cult" was responsible for the most vile and evil computer virus known to man. It was publicity you couldn't buy for a million bucks, even though there wasn't a shred of truth in it.

If the Church were to create a computer virus, you can rest assured that, firstly, it would NOT be a corny message of "world peace" that was displayed onscreen, and secondly, that it would NOT infect JUST THE COMPUTER.

The best part of all was that newspapers all over the country were stating that "Bob" Dobbs was a sinister cult leader who had been assassinated in

1984, and his deranged followers had commissioned this deadly virus to be invented. It certainly taught me how much to trust what I read in the papers or hear on the news!

I don't feel sorry for those who got unreasonably bent out of shape over the thing; I know it terrified countless computer geeks with the EASE with which their holy machines had been invaded. But that was a lesson they should have been glad to learn the easy way. If it damaged any systems, I'm sorry those owners think we had anything to do with it. They should be glad we didn't; for if we had, their screens might have been exploding all over the world...

GA: Didn't the Amiga computer end up with "Bob's" head as a font or a keyboard symbol?

IS: Well, it's not the actual Dobbshhead, it's a sort of digitized, mini-iconic symbol of a Dobbshhead. We were pleased as punch at that. The way it happened: a pal of ours was working as a programmer on the Amiga during its development and had been using the Dobbshhead as a sort of test-pattern. The other programmers loved it and it ended up as one of the dedicated 'fonts' or whatever. Since it's only a few millimeters high, it doesn't look like the real "Bob," but only gives the impression of being him... so it's perfect, it spreads his legend without damaging our trademark.

GA: There are also IBM computer BBSs which celebrate "Bob" Dobbs. Any comments on those?

IS: I wish I had the time and modem to follow these and participate. My partner Philo monitors some of that. The gossip we hear about ourselves is great. It's incredible to read these people who have never met you arguing about your personal life. I'd like to know where they get some of their stories. I have read on BBSs that I am nearly blind; that I see Dobbs in dreams; that I have a dozen wives and girlfriends; that I have a dozen husbands and boyfriends; that I'm rich; that I forced somebody to send someone else a mail-bomb; that I'm dead. (God forbid that the ACTUAL TRUTH get out!!) I keep seeing variations on the old *Brag of the SubGenius*... there must be a couple of hundred different Brags floating around out there on the net.

What distresses me is that there aren't any parodies of the Church. Of course, it's the ultimate parody of *all* life on earth, but... you'd think somebody would do it anyway. So far the only good parody of the Church was done by one of Dobbs' own 13 Apostles, St. Janor Hypercleats, with his "Church of DON."

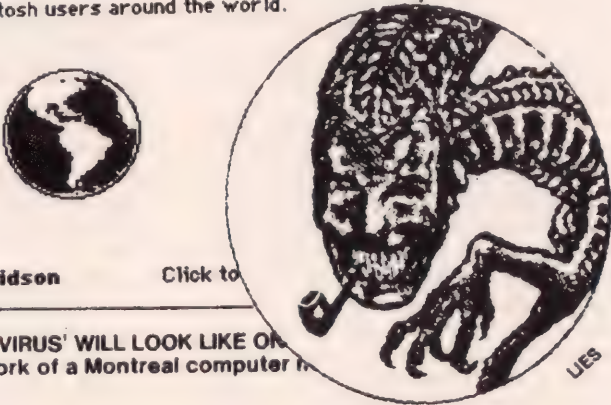
GA: The Church sells some audio and video tapes. Which sell best and what will people learn by getting them?

IS: They'll learn hundreds of cool new lines they can use to impress their friends, first off. Mainly they'll be entertained and simultaneously fired up with renewed righteous hate for the Conspiracy.

The distinguishing factor about our tapes is the editing style. We've been perpetuating this manic style for 13 years. It's called "Wellmanization" after Puzzling Evidence's founder. We collage everything from recordings of our own devial preachings and songs, to clips from radio preachers and monster movies... heard in stereo, it's actually pretty damn spectacular, although it requires close concentration by the listener. You can hear any given SubGenius tape or radio show a dozen times and you'll keep finding nuggets you

Richard Brandow, Publisher of MacMag, and its entire staff
would like to take this opportunity to convey their
Universal Message of Peace
to all macintosh users around the world.

Written by : **Drew Davidson** Click to



WHAT THE MACINTOSH 'VIRUS' WILL LOOK LIKE ON
'Peaceful message' is work of a Montreal computer n

missed before.

Our video *ARISE* has been excerpted on the syndicated TV show *Nightflight* for several years now, but in censored form. *ARISE* would be a good place for anybody to start soaking in SubGenius electronic media. On the other hand, the cassette tapes are a lot cheaper. Our tape, "*Media Barrage 10: REPENT!*" is a real good starter; although almost 10 years old, it embodies the linear yet brain-twisting style of the SubGenius mind-cut technique. You CANNOT be BORED by any SubGenius tape; you might be NUMBED, but that's because you tried to take in too much at once.

The Hour of Slack radio program is the most regular SubGenius output going, right now. A lot of people buy whatever is the latest *Hour of Slack* (if they don't live in a place where it's on the air), and then they're hooked. Or they buy our *Best Of HoS* tape. These and the media barrages are equal parts music, ranting and collage. We also have a few tapes that are nothing but music, such as *The Hairs in "Bob's" Ears*, and the new "*Bob's*" *Media Pollution*. Generally, any given SubGenius audio tape is a cross-section of many different bands, ranters, preachers and tape-cutters.

Although *ARISE* is distributed by Polygram, we have produced several other videotapes which may be of equal interest to countercultural diehards, which we alone sell. "*Pre-Dobbs Stangfilms*" is chock-full of the claymation pornography and satirical underground travelogs I did before I worked for Dobbs, plus a lot of stuff censored from *ARISE*. We also sell videos of certain special live stage devivals, intercut with video/computer psychedelia... such as the "*Rant N' Rave*" videotape starring Sister Mary², and "*Night of Slack*" from the infamous San Francisco show where "Bob" was first assassinated. That one has all the classic old-time SubGenius preachers: Pope David Meyer, St. Janor Hypercleats, Dr. Hal Robins, Pope Sternodox, and The Band That Dare Not Speak Its Name.

GA: Surely your tapes have been pirated and people have traded copies without paying the Church. How do you feel about that?

IS: It helps us at this stage, and probably always will help us as long as we're this obscure. If we were persnickety about this, we'd print our stuff on orange paper so it couldn't be xeroxed.

Much of the *Hour of Slack* radio material come from tapes traded to me. I can't afford to go buy albums by, say, Rudy Schwartz Project or Zoogz Rift or whoever... but I hear 'em and give 'em airplay because they're traded to me (often by the artists themselves). Or, say, somebody gives their pal a copy of our stuff, in return for some amazing obscure prank call tape (which I collect). The guy decides he likes our stuff and realizes he can get MORE, from us — so he sends US a copy of that great prank call tape in trade. I probably trade as many SubGenius tapes as I sell. But it keeps us awash in new material, all the time. It's sort of time-consuming and not very cost effective, but staying open and loose like this is precisely what makes the whole money-eating project worthwhile.

Besides, anybody can tune in to *Hour of Slack*, and copy that. It's on in 17 cities. The bigger stations include WFMU (E. Orange, New Jersey, reaching Manhattan), WCSB Cleveland, WREK

Atlanta, and WZRD Chicago. It's on in Madison, Wisconsin and at Stanford University in California... and of course KNON in Dallas.

GA: Do you think any such pirated tapes have ultimately hurt sales, or helps spread the word about the Church?

IS: As I said, it helps. I trade all kinds of tapes myself. And it's all the kind of similarly obscure stuff that you don't find in stores. However, I don't SELL copies of other people's tapes, and if we find out somebody is simply copying our tapes and selling them, bootlegging us in other words, we would be pretty pissed. They would feel "Bob's" wrath. It's a moot point, though; they'd sell even less copies than we do. In fact, there was this brain-damaged kid in New York or someplace, who decided to advertise bootleg copies of *ARISE*. I understand that he sold maybe 5 copies. Our braying laughter at his expense was well worth any slight damage he might have done; he spent far more on the ads than he ever got back in sales.

Plus, bootleg copies are almost always of poor technical quality. I would imagine that if a collector purchased a bootleg of *ARISE*, he'd think,

"Gee, this is a lot better than I expected... getting a clean stereo copy from the source would be WORTH IT! Then, at least, I could copy it for my friends!"

GA: Our readers who collect tapes might wish to know your feelings on recording and playing tapes with Dolby.

IS: The introduction of Dolby into cheesy home taping decks is one of the Conspiracy's sickest, most perverse sales ruses. On the other hand, I must say that any Pink who's fooled by it, deserves to be fooled. I don't know ANYBODY who uses Dolby in home taping anymore. In most machines that you or I can afford, it's nothing but a sound MUFFLING device. It gets rid of some hiss, alright; it also eliminates detail and high end. Only an IDIOT would use it in most home taping situations.

This is not to say that the Dolby system itself is evil. It's a wonderful invention. FOR VERY TOP-OF-THE-LINE GEAR. It's great for professional applications, with the kind of gear used in sound studios. I used to mix film soundtracks for a living, and in that realm Dolby makes sense. But



Harry S. Robins

PART THREE: SEX

A magic word anywhere, in Amsterdam it's a theme. There's the Red Light District, which is so bizarre compared to New York City's Time Square. There are several streets in the center of town where you can see women dressed appropriately, primping or vamping or looking cagily bored while peering out of storefront windows and sitting on stools. Some are pretty, others—cow city.

The first time I ambled through the area I have to admit that my stomach turned. I'm a feminist but I'm also a pragmatist, so I thought I'd just giggle while I walked through here. Not quite. It's rather like you're walking through an extended zoo, staring in at cages. And to tell the truth, sometimes I felt as if I were the exhibit instead.

A typical set up is that a woman sits on a chair or a high stool, and she beckons either subtly or brazenly to potential customers. Some of the women were garishly made-up, while others looked more subdued. And some were quite fleshy, even out-of-shape. Several races/ethnic groups were represented.

The prostitutes, I heard, undergo regular health exams, faithfully use condoms, and possess certificates attesting to their well-being. Prostitution is legal here, although I suppose so only as long as these rules are adhered to, and in this particular part of the city. And there is a police precinct nearby.

By the way, where were the male prostitutes? I didn't see any. Wouldn't straight women and gay men also wish to get their rocks off?

Besides the hooker shops there are stores filled with sex toys, books and videos. I went into a few typical-looking ones and they were filled to the brim with magazines, manuals, oodles of vibrators and ticklers and bondage items and serious and ludicrous playthings. And then there were the video sections: in one shop I saw a whole series of teen porn, young girls and boys performing on tape. This series went up to number 39 or 40. The box-cover pictures for the most part showed faces that were very matter-of-fact, even bored, although a few seemed to beam with plea-



Ellen Levitt

Some of Amsterdam's "Smoking" Coffee Shops

sure.

There was much animal-person porn, too. The favored animals seem to be dogs, pigs and horses, with a few other creatures. Almost all of the human participants were women. And there were straight sex, gay, group, masturbatory, bondage (mucho leather), tinklers, a few hermaphrodites, and some variations on these themes. I do recommend that you pay a visit, at least briefly, to this area so that you can see what is available and so that you can draw your own conclusions on this.

There are also topless bars and peep shows and exotic dance halls to tickle your fancy, as well as many posters on the walls promoting the use and joy of condoms.

Most of the tourists strolling about seemed to be calm and collected, although there were a few

packs of young males who were at least slightly inebriated, whooping it up and laughing at any and everything. I'd describe the general scene as an air of curiosity with restrained glee.

PART FOUR: DRUGS

When I told people that I was going to Amsterdam for a week, some of them remarked with pleasure about the drugs to be had there. And yes, before I'd known that Amsterdam was a big sex draw I had heard that it was a drug-meister's holiday. Friends of mine did the nudge-nudge wink-wink routine about this.

Well, let me tell you (and you better believe me) that while I was tempted, I myself did not actually put pliff to mouth. But I did go inside several of these smoke shops (I have no winner contact-high tales, although the air was quite thick and spicy in a few places) and I can pass on what I saw, as well as some tales my fellow hostellers had to tell.

Here's the lowdown: soft drugs such as marijuana and hash are NOT legal in Amsterdam, but if you indulge while in "smoking" coffee shops or tea rooms or in tolerant hostels (find out if yours is) then you're okay and won't be hassled. Do not stand in front of the war memorial or the Rijksmuseum with a jolly joint unless you're making a major political-social statement. And hard drugs are said to be true no-nos. Do you want to go to the slammer thousands of miles away from tu casa?

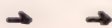
That's not to say that hard drugs are invisible. Aaron, a cool Aussie I met at the hostel, told me that he and several riders were watching with detached minor horror as a jittery junkie freebased in their tram. He would look up occasionally with a "keep away from me" look and go about his business.



AMSTEL GOLD	35,-	SKUNK#1	35,-
PURPLE STAR	25,-	SKUNK PASSION	50,-
SOUTH AFRICAN	55,-	HINDUKUSH	50,-
NIGHT QUEEN	35,-	FOURWAY	60,-
SKUNK/INDICA	40,-	NORTHERN LIGHT	60,-
PURPLE #1	40,-	AFGHAN	60,-
TWILIGHT	40,-	HAZE/SKUNK	60,-
EARLY GIRL	40,-	GREEN SPIRIT	70,-
THAI/SKUNK	40,-	OUTDOOR / INDOOR MIX	25.- 35.-

Prijzen zijn voor 10 zaden. Prices are for 10 seeds. Preise sind für 10 Samen. Les prix sont pour 10 graines. Prezzi sono per 10 semi.

ASK FOR THE SEEDCATALOG AT THE BAR



The Real Guide lists about a dozen smoking establishments, but there are many, many more! It's a kick to just walk around and see how many of these places there are (although if you are stridently anti-drug, well, I guess it's more of a curse). The center of town has a great deal of them, some just minutes away from the Central Station. The Leidseplein area has several, and there are some near the Sleep-In, and others are to be found. Many of these places have colorful, oh-so-obvious ornamentations and displays. For instance, near Extase on the corner of Oude Hoogstraat are Pick Up The Pieces with its Winnie The Pooh sign, Choice Exact with a statue atop its sign, and Free Adam with its Rasta every-man painting. There are a number of head shops and souvenir shops that feature drug paraphernalia, drug-humor wardrobes and the many, many witty (or just plain dumb) druggie art post cards.

The biggest, boldest smokery is The Bulldog at Leidseplein. You can smoke, drink, eat, buy souvenirs, and sing along to karaoke at this complex. The symbol is a cartoon headshot of a growling bulldog with collar, but the place has a friendly atmosphere. They also have a bike-rental place nearby, and have their very own Bulldog logo drink coasters.

One of the few shops that hands out fliers and price lists is Homegrown Fantasy, at Nwe Zijds Voorburgwal 87a. Their card has a handy map; it's found near Dam Square. While there I picked up a Dutch Passion Seed price list. For instance, Amstel Gold goes for 35 guilder, South African for 55, Early Girl for 40, Skunk #1 at 35, Afghan at 60, and top-of-the-line Green Spirit at 70. Whew, I feel like I'm giving out stock-price quotes.

But most coffee shops do not give away fliers of business cards. Instead, they typically have a few photocopied sheets encased in flexible plastic sleeves which are referred to as menus. They give prices for bags of pot and hash, as well as for rolled loose joints. You order and then the counter person at the bar hands you a bag. In Extase the guy took the bags out from cassette tape boxes on a shelf near the stereo. Or in some shops you go to a separate window to make your purchase.

There are exceptions to this menu set-up. At the Grasshopper on Utrechtstraat (there's another location right across from Bob's Youth Hostel) all the bags are 10 guilders, no matter what. However, depending on the grade you get more or less for your money.

At Le Bonheur, Gravenstraat 5, the menu lists

Coffeeshop/Galerie "HOMEGROWN FANTASY"

**Nwe Zijds Voorburgwal 87a 020-
10 12 RE Amsterdam 6275683**

Open: elke dag van 12.00 tot 23.00 uur.



loose joints at 7.5 guilder, sens at 25, skunk at 25, space cakes (those local bonker treats) at 7.5, hash bricks at 10, maroc special hash at 25, and afghan at 25, both for 2.5 grams. The atmosphere here was bright, not as intense as some other shops. The friendly lady behind the counter was playing a current R.E.M. tune. She was one of the few workers at any of these places who didn't have a sour expression etched into her face.

There is some social group stratification going on at the smoking shops. For instance, at Black Star on Rozengracht, near my hostel, all the patrons were black. Although a guy at the window did beckon to me the first time I peeked inside, I don't recall seeing any whites or Asians there. There were a few other places I spotted that were just like that.

The names of these places run from foreign-language phrases (as above), tributes to rock bands (there's a shop near Bob's simply called the Doors, with Jim's face on white against a purple background), drug terms (Space-this and Space-that, there are several of them, Brainstorm, etc.), slightly earthy names (I liked Lucky Mothers) and more. Many of them have the red-gold-green of their Jamaican flag as part of their design, as a tip-off. Other names: Fancy Free, Goa (near the Red Light district), Pie In The Sky, Rusland, De Tweeded Kamer, Prix d'Ami.

In a Dutch music mag I spotted a big ad for the Hash Mari-

juana Museum (where you can "see the marihuana plants grow before your eyes!"). Apparently there is artwork, a reference library and more. I could not find the darn place, but it's supposedly located at Oudezijds Achterburgwal 148 (near the Dam monument).

Hash tea is also available at some smoke shops. Aaron said it was enjoyable and delivered a mild buzz.

PART FIVE: OTHER NOTES

Never buy drugs in the street. Do not put yourself in danger of being mugged, ripped off, etc. Stick to the bars which have affordable prices and are safe.

If you indulge, be careful crossing streets. Bicycles speed around the streets in all directions and there are very confusing circular streets.

Watch out for dog s---. The streets are full of it.

You can use the same transportation strips (available in many locations) for trams, buses and trains (in Amsterdam and in other cities). You are supposed to punch your ticket for each trip within an hour or so, but most people do not, unless there is a conductor on board (a few tram lines have them).

Febo is an automat lunch/snack chain. You can buy weird and fun eats, and indulge in the nostalgia of the lamented automats. You can also buy food at the counter.

If you like beer, Heineken and Grolsch are brewed in Amsterdam. Do take a tour.

Keep a flashlight in your pouch or knapsack; streets aren't all well-lit. This is mostly to avoid doggie-poo but also handy for use at youth hostels.

Have fun. It's a fascinating city! ■

Dutch Are Feeling Pressure To Crack Down On Drugs

While other countries criticize, Netherlands says its way works

By Dick Polman

The place is called Big Fun, and the first thing you notice is the candy on sale, box after box of Bounty and Rolo and Lion and Twix, Kit Kat and Snickers and Mars and King, the kind of fuel that Big Fun customers kill for after they get stoned.

Which is what they're doing now, over by the window. To the accompaniment of a Byrds tune on compact disc, some upstanding citizens are rolling joints of *Nederwiet*, potent home-grown marijuana known on the street as "Super Skunk." Others are splitting open their Marlboros, mixing the tobacco with fine grains of Moroccan hashish.

Attorney Mario Lap, rumpled and avuncular, a key drug policy adviser in the national government, is sipping his mineral water at the bar, paying no mind to the sickly sweet plume that is spreading along the ceiling. No booze is served at Big Fun—only juices, water, milkshakes, marijuana and hashish—so you can't blame alcohol for Lap's sudden tirade, which went like this:

"We've had a realistic drug policy for 30 years in the Netherlands, and we know what works. We distinguish between 'soft' and 'hard' drugs, between traffickers and users. We try not to make people into criminals. But what'll it take to convince the other countries about the high cost of repression? Especially America. Will we have to teach Clinton to inhale, or what? I'd never want to raise my kids in America, with those morality crazies. They probably think we're all perverts. I think they are the perverts."

It is a sensitive moment for the practitioners of tolerance. With the advent of the Single Market, the borders of Europe have been lowered; goods, services and people move more freely. But this has merely fueled the fear, in foreign countries, that the Dutch will somehow export their liberal ethos—unless they can be persuaded, or bludgeoned, to change.

The Dutch are under attack from all sides. France says they're soft on drug users. British customs officials say the Dutch are too permissive. And the United Nations, viewed here as an American mouthpiece, declares in a new report that the Dutch are violating international agreements while nurturing a generation of "regular cannabis abusers."

But the get-tough philosophy cuts no ice with the police in Amsterdam.

"Right now, the pressure from abroad is so big that I'm afraid we might end up doing something against our own policy," says Detective Chief Superintendent Rob van Velsen, who works in drugs but looks like a surfer. "I have this fear every day, that the distinction between hard and soft drugs will be broken."

"I don't believe in the statement 'war on drugs.' You're not talking about reality if you are talking repression. Look, you will never prevent all people from using drugs—never, ever...So what you do instead is, you try to control the harm, reduce the risks, protect health."

Even the addicts sense what is going on. Ronald Vrieze, who has injected heroin for 18 years, is on the verge of earning a college degree because, he says, the government refuses to treat him like a criminal: "I do not want this repression I hear about, because we know here that it is not so easy to live life as a holy man. If you try to make everybody live like a holy man, you throw away a lot of good people."

The difference between the Netherlands and the United States is simple. Here, the drug policy is above politics. There are no wild fluctuations of mood and ideology, no clashing between right and left, moralists and permissivists. In such a homogenous setting, the Dutch concede, it is easier to sustain a consensus.

In the Netherlands, addicts get clean needles from the government; the thinking is that they'll shoot up anyway, so it's best to keep them healthy. They're rarely prosecuted for possession of small amounts. They're allowed to shoot up in designated public places, thus clearing the streets. Methadone is dispensed daily, in 60 municipalities, without red tape or waiting lists. In Amsterdam, there is an addict association that works with the police. The main goal is to guide addicts toward the welfare workers.

The casual use of marijuana and hashish, defined as possession of less than 30 grams (about one ounce), is routinely excused. These drugs remain technically illegal, but a clause in the criminal code permits lenience "on grounds deriving from the general good," which explains Big Fun and the 250 other coffeehouses of Amsterdam and the 1,250 others nationwide. It also explains why marijuana has become their sixth biggest glasshouse crop.

Mario Lap has a friend behind the bar at Big Fun. This friend doesn't display his semi-illicit wares; that would contravene the unwritten code of discretion. But he opens the leather portfolio for anyone who asks to see the one-gram baggies, each affixed with the Big Fun logo. When you save 10 logos, you get the 11th baggie free.

The friend says, "The rule in Holland is, if you want to experiment with drugs—and people always will—then you come try the soft stuff, in a safe place like this, not on the street."

"I always ask if it's their first time. If they say yeah, I warn them away from the really strong pot. The Dutch stuff is strong; I had a German in here the other day, his face turned beige like the color of that wall. So you have to minimize the risks. Sometimes I feel like I'm performing a really social function."

Actually, the government is still fine-tuning its relationship with the coffeehouses. Even after a dozen years of explosive growth, the houses aren't

licensed. Hard drugs are banned, violence is uncool, sales to minors are prohibited—but these are house rules. The government wants to set up a permit system, and Lap thinks it's a great idea, as an enforcement tool.

The United Nations sent a team last autumn to observe the Dutch policy.

The team wasn't charmed. The report laments that "there are between 550,000 and 600,000 regular cannabis abusers" and warns that any nation that seeks to emulate the Dutch would merely create new demand for the drug.

The Dutch say otherwise. Their own figures, compiled independently by the University of Amsterdam, reveal that the climate of tolerance has not created more demand. In 1987, 5.5 percent of Dutch citizens had smoked hashish or marijuana within the previous month; in 1990, 6 percent.

In 1987, only 0.2 percent were regular users of heroin; in 1990, 0.1 percent. More than half the heroin addicts hold jobs. As for the distribution of clean needles, the Dutch note that, in 1990, only 8 percent of their AIDS patients were heroin addicts; the U.S. figure was 26 percent.

The Dutch link about 18,000 annual deaths to cigarettes, 2,000 to alcohol and 50 to drugs. Three years ago in Amsterdam, a city of 700,000 people, just 13 deaths were attributed to drugs.

It's true that the justice minister, Hirsch Ballin, has been talking tough lately—declaring that soft drug use isn't morally acceptable—but many dismiss his remarks as mere boilerplate, designed to placate others. And last week, Ballin's drug policy partner, health minister Hans Simons, declared, "The government has no intention to change track."

"If everyone else wants to go on being negative, there isn't much we can do, except point to the results," says A.C.M. Jansen, an Amsterdam economist who is studying the domestic marijuana market.

"Please understand," he says. "In our Golden Age, the 17th century, when we had Huguenots coming in from France, and the Jews coming in, we said, 'They come and live, let the Jews cut their diamonds, and we'll all thrive together.'"

"We have always tolerated differences. In the Golden Age, the French wanted to invade us, the German states were threatening us, and we were at war with the English. So we played one nation off against another—for decades. A small country succeeded in getting the large countries off its back. Now we will do the same."

Ronald Vrieze certainly hopes so. He has been clean since Christmas, thanks to the free methadone. He stayed healthy when he was shooting up, thanks to the free needles. He went to college, thanks to the government's guaranteed minimum income. He even got his teeth fixed, all bills paid by the government-sponsored addict association.

"They make a nice climate for junkies here," he says. "In New York, I'd have a dirty needle and be sleeping on the street. I have good moments now, and that's what is important. I work on those good moments. Maybe a holy man has more good moments than I do, but I never met one yet."

This article was reprinted with permission from *The Philadelphia Inquirer* (March 21, 1993, page A15).

Amsterdam's The Melkweg (The Milkyway)

By Ellen Levitt

If you believe, as I do, that various forms of art and performance share strong links, that grouping them together can strengthen their impact, and that a night of fun can include more than one type of artistic entertainment, then you should definitely visit the Melkweg (Lijnbaansgracht 234A, 1017 PH Amsterdam) when you are touring Amsterdam. Even if you are only interested in watching the band that's being featured that night, your curiosity will likely be stoked by the set-up and mission of this multifaceted creativity and entertainment center.

The Melkweg, which is Dutch for Milkyway, is perhaps best known for its live musical performances and DJ'ed dances. But there is also a theater, an art gallery, a film auditorium, a small video screening room, a cafe-restaurant and a tearoom. Besides that, the building itself is quite interesting to view from the fore and the back; from the front the complex is separated from the road by one of the city's ever-quiet and narrow canals; from the back you can peer in and see diners in the chic but casual eatery, and look in at the gallery's current exhibition.

I'm not surprised and insulted if you hadn't heard of the Melkweg before. This music site is not as incredibly world-famous as, say, Carnegie Hall and Radio City Music Hall in New York City, the Royal Albert Music Hall in London, or the Budokan in Japan. But within the Netherlands and, I suspect, much of Western Europe, the Melkweg is a force and an attraction in itself.

I'd first heard of the Melkweg when I interviewed Linda Hopper of the band Magnapop, for a New Jersey music magazine. She raved about the place, telling me how much her band enjoyed playing there. Little did she know how interested I was to hear this for only a few weeks earlier I'd bought my plane tickets to Amsterdam. Right then I put the Melkweg on my list of "must-sees."

The first night I went to the Melkweg I saw the New York group the Spin Doctors, with

opening band, the Four Roses. The club was easy to find; it's near the Bulldog and many other restaurants and night spots of the Leidseplein area, serviced by several tram lines and buses. The first night I paid 12.50 guilder admission, plus a one-month membership fee of 4 guilder. For 16.50 (which in U.S. dollars was less than \$9.00 at this writing) I attended a show that would run me at least \$15.00-18.00 in New York City. And that was including the membership fee; three-month and year-long memberships are also available.

The show was enjoyable. The Four Roses had a highly derivative sound, a classic rock-influenced bar band with some Dinosaur Jr. aspirations, but I got a kick out of their songs. The Spin Doctors were full of energy and good cheer, serving up tasty versions of songs from their debut album. I was pretty close to the front, and people were cheering but not shoving each other around. Dutch audiences, I gather from this, are enthusiastic but not too aggressive. (Yeah.)

The next night I was interviewing Barbara Gerritsen, one of the night managers, so I got in for free to see Tom Robinson's solo set. His show was 17.50 guilder (no opening act). Tom's from the first wave of British punk, and I recalled his oldies "2-4-6-8 Motorway" and "Glad To Be Gay." He was quite charming and gave a rousing performance on acoustic guitar and keyboard, doing these oldies and newer folksy songs. His between-song patter was sharp and he told riveting stories. The main hall was purposely set up differently than the night before; for the Spin Doctors it was a typical open space with a simple stage; for Tom Robinson several tables were put out with candles on them, and plants dotted the edges of the stage, giving the appearance of a cabaret. He acknowledged his approval of this design, and needless to say the crowd was much smaller in size.

Earlier that evening I spoke with Barbara in the Melkweg's constantly busy front of-

fice. A soccer match was playing on the TV but workers rarely paid it heed. Barbara is one of the four people who are in charge at night in managerial positions. She and her coworkers are thus responsible for how everything goes, when the club will close on weekdays (they have fixed closing times on Friday/Saturday at 4:00 AM, and Saturday/Sunday at 5:00 AM), for paying the bands, and so on.

The Melkweg has several divisions, including managerial, the technical department (for live music, for the stage plays, the cinema, etc.), the bars (there are three, each with a different ambiance), two booking agents (one for world music, with an emphasis on African, South American, Asian and Mid Eastern as well, and one for rock 'n roll and folk), and workers from maintenance to cloakroom to publicity and publications.

The director and founder of the whole darn place is Cor Schlosser. He was one of the people who decided to take this former dairy (hence the name) and turn it into a club in the mid 1970s. The Melkweg has since undergone changes and expansion so that it is no longer merely a concert hall.

Barbara said that the emphasis now is on upcoming bands who hopefully experience "an uplift to getting famous." With a capacity of 750 in the hall "sometimes bands attract so much of an audience that they get too big for us." She mentioned that they will start to build a larger concert hall in the future in a part of the building that formerly belonged to the municipal theater. There is an adjacent ballet studio that the Melkweg lets as an extension for special purposes. "It's used for parties. Every two months we have 'Time Machine' (a concept party). We concocted it. All the rooms are open to the audience. In every room of the club there is a different sort of music and decoration. Every 'Time Machine' is different, and sort of a surprise."

I noticed in the Melkweg's February brochure (all in Dutch and in English during the

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[illegible]

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Barbara has seen many Americans flock to the Melkweg "with the tourist season. They come on the recommendation of *Let's Go* or friends. Some come to see what it's become, to see how it's changed over time. In the early days it was a club that was very connected to the hippie movement. Now it's changed along with the times." There is a great emphasis on world music here, as well as on alternative/college rock, and house or techno for the dances.

Overall, I was impressed with the concept of the Melkweg — that music, theater, poetry, film, art, dance and eating can be combined in one complex. In New York I haven't seen too many institutions combine all these together on a continuous basis, successfully; things are usually too departmentalized. But I think that it can work, if it is promoted well, and if the staff is dedicated to the concept. The Melkweg is a model for this kind of project, and I would gladly welcome American imitations! ☺

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CONFESSIONS OF AN AMERICAN LSD EATER

By Dale R. Gowin

So here I am, locked in a cage in an ancient, crumbling dungeon, doomed to spend a decade of my life marching through these murky corridors under the watchful gaze of club wielding cops with bloated guts and beady, piggish pink eyes—cops that will routinely open my mail, control the food I eat and the clothes I wear, examine my urine for outlaw molecules, and search my rectal cavity to make sure I'm not hiding any forbidden objects.

For companions in these corridors I have a motley crew of social misfits, some like Arlo Guthrie used to say “mother-stabbers and father-rapers,” some thieves, bank robbers, muggers and con men, some revolutionary warriors and enemies of the State, and an increasing number like myself who are condemned to this fate because of a fondness for forbidden visionary vegetables.

Yes, I am one of the most despised and despicable of media monsters, that blight of corruption against morality and decency and law ‘n’ order—one who chooses to partake of consciousness-altering flowering herbs and alchemical essences—a drug user!

Ever since my discovery in the late 1960s of the miraculous and magical mind-manifesting powers of psychedelics, I have continued to occasionally use and enjoy these heretical vegetable products. Further, I have spoken out honestly, in print and from the public stage, about my belief that these products should be legal so that those of us who choose to use them can do so without fear. It has been my opinion that the lungs, stomach, bloodstreams and brains of individual citizens are beyond the legitimate limits of government authority—and that in a free society, people should be free to grow, prepare, use and exchange whatever vegetable products they like, without interference from the State.

BUSTED

Over the last couple of decades, I have continued to publicly oppose prohibition laws and other forms of social and political authoritarianism. This open activism caused

me to come under the surveillance of the “authorities,” and it came to pass that I was busted in a sting operation in the city of Syracuse, New York, late in the evening of October 17, 1990.

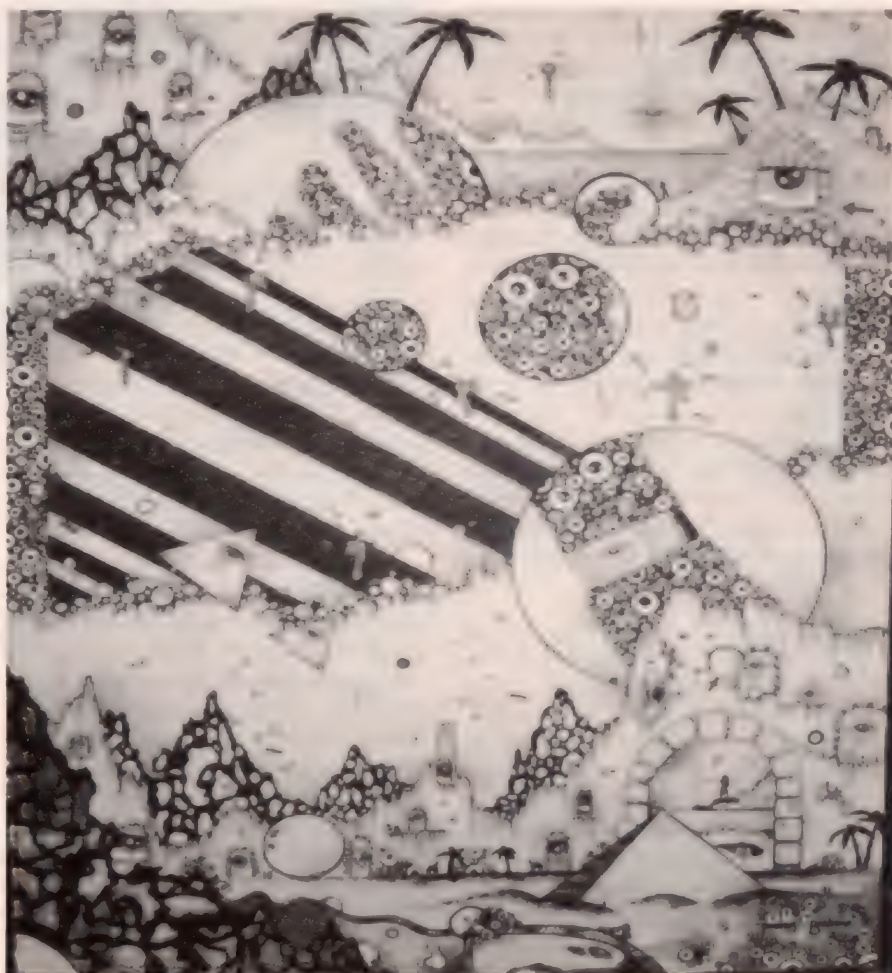
A “friend” who I had known and trusted for many years had decided to earn some extra income for himself (or, perhaps, exculpate himself from a legal embarrassment of his own) as a paid informant to the Thought Police. He arranged to introduce me to an undercover police agent, who expressed an interest in LSD and asked me if I could find him some.

This wolf in sheep's clothing (a skillful agent who specializes in entrapping drug heretics) wove a web of lies and deceit around me to establish his credibility. He wore his hair long and shaggy; he dressed in old, ragged jeans and motorcycle boots; he affected counter-culture mannerisms of speech and demeanor; he smoked pot with me at my house on a number of occasions. I located some LSD for him, and he came to my house to pick it up. At first he bought a few hits, and then he returned for increasingly larger quantities.

On the final occasion, he had worked his

way up to a bundle of ten sheets (each sheet containing 100 doses of LSD in little squares of blotter paper). On this visit, he brought a team of heavily armed police thugs with him. They were waiting at my front door when I opened it to let him out. Suddenly I found myself looking down the barrels of six 45-caliber pistols.

I was thrown to the ground, pummeled, kicked, handcuffed and hauled back into my home for a few hours of interrogation. While two of the thugs “questioned” me (trying to convince me to turn informant so that I could “get off easy”), the rest of the team proceeded to “search” my apartment. They had a great time and did a very thorough job. They ripped up and smashed everything in sight—pulling books down from the shelves, ripping them apart and heaping them on the floor; demolishing the shelves; tearing paintings from the walls and trampling them; hurling computers and stereo equipment across the room. Records and tapes and files of documents were strewn around like rubble. They confiscated a selection of books and documents to be used as evidence against me. In the course of the search, they found some more sheets of LSD, a small amount of



Thomas Bachman

Look Around And Choose

marijuana, some dried mushrooms and a set of scales.

I found myself facing six felony charges and a handful of misdemeanors (including multiple counts of sales, possession with intent to sell and possession of a controlled substance). My court-appointed attorney told me that, since I had a previous drug-related indiscretion on my record, I faced a probable 25-to-life sentence, unless I was willing to switch sides and help prosecute my comrades. I spoke of challenging the charges on constitutional grounds, but I was told that this would virtually guarantee a maximum sentence. Other lawyers I sought advice from concurred, citing the prevailing political climate. (Shortly after I was busted, an undercover cop was killed during a failed cocaine sting— unfortunately not the cop that nailed me— and the media was filled with anti-drug hysteria that approached a lynch-mob mentality. The judge assigned to my case was evidently persuaded that my offenses exceeded in seriousness such paltry crimes as mere murder, rape or grand larceny).

After I had cooled my heels in the county jail for three months (in lieu of \$50,000 bail), the D.A. evidently realized that I wasn't going to "cooperate" with the Unholy Inquisition, and I was offered a "plea bargain" in which the original charges against me were dropped and a charge of "conspiracy" was substituted— a handy, all-purpose charge which can have any meaning they choose to give it. At first, this deal came with a 12-to-life sentence (12 years in prison followed by life on parole), but eventually, as I continued to hold out, they dropped it down to 6-to-12, and I was told that this was the final offer— I could take it or demand a jury trial and get the maximum 25-to-life sentence. So, swallowing my misgivings, I took the deal.

My experience was not an uncommon one. Recent statistics indicate that there are more than 1.2 million Americans currently incarcerated in jails and prisons, and that something close to 50% of us are locked up for prohibition violations.

BEHIND THE SCENES IN THE "WAR ON DRUGS"

So, here I am; a prisoner-of-war in the "war on drugs."

A look beneath the veneer of propaganda shows that this "drug war" is a deceptive and insidious attack on human freedom, waged by an ultra-rich class of corporate profiteers who have successfully subverted the American political system and are attempting to establish a stranglehold on the entire world—



Madhatter

Thomas Bachman

a "new world order" that will ensure their global economic and political dominance. The drug prohibition laws are one element in their conspiracy, one cog in their machine of global domination.

The "drug war" is the epitome of hypocrisy. The politicians who wage this war against users of non-approved drugs are nearly all addicted to alcohol, tobacco and caffeine, which are among the deadliest drugs ever used by humans.

Tobacco alone causes over 400,000 deaths of Americans annually.

Alcohol is the direct cause of over 125,000 U.S. deaths each year, and it is responsible for many times that number of deaths because of its causal relation with traffic accidents, homicides and domestic violence.

Even caffeine, which is considered relatively innocuous and is loaded into children's

candies and soft drinks, causes up to 10,000 U.S. deaths annually.

In comparison, all illegal drugs, including the most harmful, cause less than 5,000 U.S. deaths annually. And the #1 target of the "drug war," marijuana, has never caused a single death in all of history anywhere in the world, despite the fact that it has been more widely used, and more thoroughly studied, than any other mind-altering vegetable product.¹

This fact was admitted by Francis L. Young, a D.E.A. administrative law judge, in an official ruling in 1988. He confirmed that there are no known deaths attributable to marijuana use, and stated that marijuana is "one of the safest therapeutically active substances known to man," and added, "In strict medical terms, marijuana is far safer than many foods we commonly consume."²

Tobacco, besides being more deadly to human health than any other legal or illegal recreational drug, is also one of the most addictive. It is often easier to kick a heroin habit than to stop smoking tobacco. Yet, the U.S. mass media is littered with seductive ads urging consumers to get hooked. These ads are prominently displayed on giant billboards in every major American city, on highways and at concerts and sporting events. They use subliminal techniques to manipulate the minds of the people. And the U.S. government subsidizes tobacco growers at taxpayers' expense.

SECRET GOVERNMENT DRUG TRAFFICKING

But there is another level of "drug war" hypocrisy that is even more insidious. While the U.S. government has been prosecuting users of illegal drugs, it has been engaging in secret trafficking in heroin and cocaine, with the aid of the CIA, to finance "covert" military operations.

Many veterans returning from Vietnam in the early 1970s described how they had witnessed, or had been forced to participate in, the smuggling of tons of heroin into the U.S. from the Southeast Asian "golden triangle" during Nixon's "secret" incursions into Laos and Cambodia. The heroin was loaded into sealed coffins supposedly containing the dismembered corpses of American soldiers.³

In the 1980s, the same type of government sponsored drug trafficking occurred with cocaine (and there are indications it continues today). The CIA arranged the importation of thousands of tons of cocaine into the U.S. from Central and South America and the Middle East, to provide covert funding for the Nicaraguan "contra" war. Details of these dealings leaked out during the Iran-Contra congressional hearings, and the story was widely reported by the newspapers of the world—except in the U.S., where it was totally suppressed.⁴ The government of Costa Rica identified Oliver North, John Poindexter, and Richard Secord as conspirators in a cocaine trafficking plot, along with CIA operative John Hull, whose Costa Rican ranch was used as a trans-shipment point for drugs and arms.⁵

This covert government involvement in drug trafficking was designed to serve a dual political purpose.

On the international level, it provides financial support for covert military operations in the Third World, in furtherance of the strategy of "low intensity warfare" in support of U.S.-based multinational corporations.

Domestically, the proliferation of debilitating drugs is used to destabilize the oppressed populations of the inner cities, to counteract potentially revolutionary tendencies, and to provide a pretext for the militarization of domestic law enforcement and the erosion of traditionally protected civil liberties, bringing us a step closer to the monolithic police state that the corporate oligarchs have planned for America and the "new world order."

Heroin flooded the streets of U.S. cities during the late 1960s and early 1970s, plummeting in price, giving Nixon the diversion he needed to veil his major crackdown on dissidents and revolutionaries (including the FBI's "CoIntelPro" purges and the police assassination attacks on the Black Panther Party, and the frame-up of Timothy Leary on pot charges as he was putting together his campaign for governor of California). Part of this wave of repression was the draconian anti-drug law that was sponsored in New York State by governor Nelson Rockefeller, the Butcher of Attica.

Under the Carter administration, there was a brief, partial thaw in the anti-drug rhetoric, during which some marijuana "decriminalization" bills were being passed by state legislatures, and some research was conducted on marijuana's many medicinal properties. But with Reagan's "October surprise" takeover of the federal government, this liberalization abruptly ended. Positive findings about marijuana's value in medicine were suppressed. Cocaine flooded U.S. cities in unprecedented abundance, dropping rapidly in price. George Bush, former CIA director under president Ford and Reagan's top anti-drug enforcer, toured the country making speeches about the new menace of "crack" just as it was being introduced into America's underground markets, as if he were a soap salesman drumming up interest in a new brand of detergent.

THE ANTI-CANNABIS CONSPIRACY

Under Nixon/Ford and Reagan/Bush, the major prohibition enforcement target was the least harmful of all recreational drugs; marijuana. Why this irrational national vendetta against this harmless, healing herb?

The carefully suppressed truth is that the marijuana plant—cannabis sativa or Indian hemp—was once a major industrial resource that threatened the monopoly profits of the petrochemical industry and other interrelated corporate interests. Paper, textiles, plastics, paints and varnishes, medicines and thousands of other products were made from hemp. It was also a source of

clean burning fuels that are viable alternatives to gasoline and coal.

Technical advances in hemp processing in the 1930s caused a resurgence in the hemp industry that could have triggered a revolutionary shift in the American economy, putting the giant petrochemical-based monopoly corporations out of business and transferring their profits to a "grass-roots" network of independent, agriculturally-based enterprises.⁶ Hemp products were in the public domain and could not be controlled by exclusive patents; thus they eluded the control of monopoly-based megabusiness conglomerates.

The incestuously interlocked petroleum, chemical, paper, banking and pharmaceutical corporations (DuPont, Hearst, Mellon, GM, Rockefeller, etc.) joined forces in a blatant conspiracy to destroy the hemp industry, which they couldn't compete with in a free market. Through the control of the nation's media, they fabricated the "reefer madness" campaign of anti-drug hysteria, and under its influence the fraudulent "Marihuana Tax Act" was pushed through congress with a minimum of debate. Before hemp prohibition began in 1938, marijuana and hashish were widely used and commonly accepted by the U.S. population with no hint of negative effects. Cannabis was listed in the U.S. Pharmacopoeia with over 100 different medical uses, and it was as popular an over-the-counter medicinal ingredient as aspirin and Tylenol are today. "Turkish smoking parlors" were open for business in all major U.S. cities, and hashish smoking concessions were a popular attraction at the Worlds' Fairs. Hashish candy was sold openly in corner drug stores and through the Sears catalog. Yet, a few years after hemp prohibition began, all traces of cannabis and the hemp industry had vanished from the American media, school curricula, and history books, in one of the most thorough Orwellian cover-ups in modern history.⁷

PSYCHEDELICS: MIND-MANIFESTING MAGICAL MEDICINES

There is another reason that the State tries fanatically and fruitlessly to keep the people from using marijuana: it gets you high.

Like the other psychedelics, marijuana can expand human consciousness. This is threatening to the State, which bases its power on the ignorance and superstition of the masses.

Drugs like alcohol and tobacco, or heroin and cocaine, are useful to the State: they induce an intoxicated stupor, keep users dumb and gullible, and promote attitudes of competition and aggressiveness. They set up chain reactions of addictive cravings, insur-

ing a steady stream of customers and profits.

Psychedelics, on the other hand, tend to awaken the mind from the hypnotic somnambulism of American consumer culture. Psychedelics are "anti-brainwashing agents," stimulating users to question the assumptions of the establishment and to break through the indoctrination and conditioning that the State uses to turn us into obedient robot consumer/worker/soldier/housewife/bureaucrats. Psychedelics can widen the horizons of the mind, awakening the creative imagination.

Besides cannabis, the major psychedelics are LSD (made from ergot, a purple fungus that grows on rye, or from the seeds of certain varieties of morning glory flowers), mescaline (from peyote, a cactus native to the deserts of the Southwestern U.S. and Mexico), and psilocybin (from "magic mushrooms"). Each of these has its own unique subtleties of effect, but they all share the same basic characteristics. They expand the scope and complexity of perception, thought, comprehension, and imagination. They amplify the brain's access to input through all sensory channels. Previously "subconscious" and "unconscious" mental contents are brought into the spotlight of conscious awareness.

These effects were noted by early researchers. Aleister Crowley, a British poet and mystical philosopher who experimented with cannabis and mescaline, described their effects as a "loosening of the girders of the soul" in his 1907 essay, *The Psychology of Hashish*.⁸ Aldous Huxley described the effects of mescaline as an opening of "the doors of perception" and wrote that it pro-

vided access to "the antipodes of the mind."⁹

Psychedelics are not "hallucinogens:" this derogatory term is used in State-sponsored anti-drug propaganda, just as all illegal drugs are often included under the blanket term "narcotics"—including cocaine, which is a powerful stimulant, the opposite of a narcotic.

The alterations of perception caused by psychedelics are not hallucinations in the strict sense of the term. Rather, they are amplifications and magnifications of perceptions and mental functions, analogous to the altered perceptions caused by looking through the lenses of a telescope or a microscope. There are some drugs which are true "hallucinogens"—i.e., which induce a confusion of the senses in which false perceptions are mistaken for real—such as the belladonna/jimson weed/henbane family of herbs, sources of the drugs atropine and scopolamine. These drugs are in a distinct class from the psychedelics, as unbiased scientific studies of the subject make clear.

The term "psychedelic" was coined by Dr. Humphrey Osmond in the 1950s. It is derived from the Greek words *psyche*, soul or mind, and *delos*, to manifest or make clear; thus, the meaning of the term is "mind-manifesting" or "soul-clarifying." Since the 1960s, the word has entered into popular usage to describe such varied subjects as clothing styles and techniques of musical or artistic expression, but in its original sense it remains the most accurate scientific term for the unique class of consciousness-expanding drugs.

Simply stated, psychedelics affect consciousness by triggering increased amounts

of neuro-transmitters to flood the synapses of the brain, thus allowing the brain to process a larger percentage of the information streaming in through the nervous system. The effect is like switching on a bright light in a dimly lit room, or like waking up from a lifelong semi-sleep, to a higher degree of wakefulness than you've ever known.

LSD and the other major psychedelics were made illegal in 1966, at a time when they were having a major effect, both in the world of scientific, medical and philosophical research, and in the world of popular culture where they were triggering a worldwide renaissance in music, art, literature and fashion that was affecting human society in innumerable ways.

Research with LSD showed that it had tremendous value as an aid to psychotherapy and in the treatment of alcoholism. LSD therapy was found to provide more permanent recovery from alcohol addiction than any other method, before or since. Other studies showed that a few LSD sessions could cause a major drop in recidivism among prison inmates convicted for violent crimes, and that LSD could ease the fear of death in terminal cancer patients. Yet, despite these and many other positive discoveries, all research with psychedelics was curtailed when prohibition was enacted.

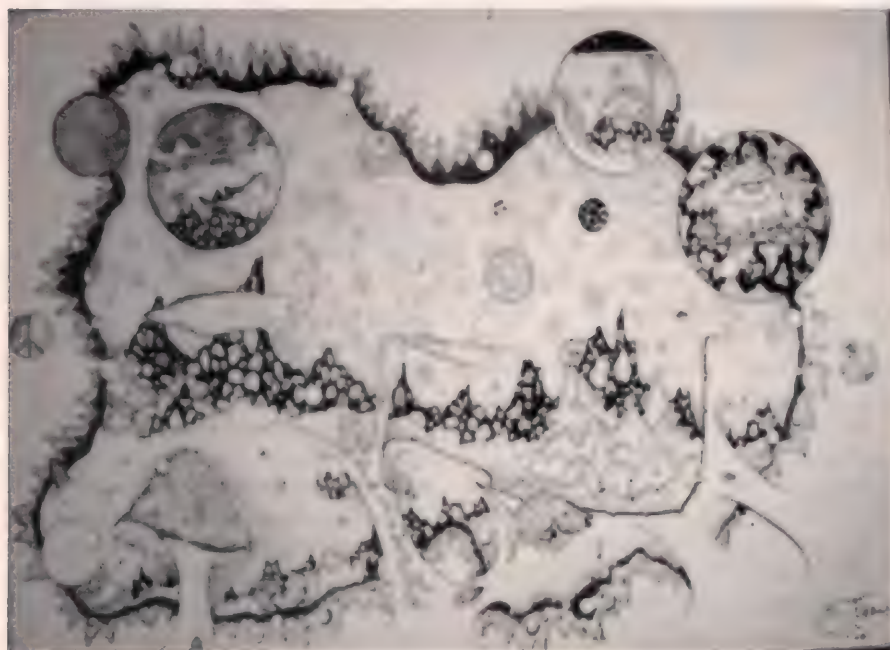
Passage of laws against psychedelics was supported by a proliferation of distorted and fabricated propaganda in the mass media, in a replay of the successful anti-marijuana campaign of the 1930s. Popular myths remain today among the majority of the public that is unaware of the scientific literature on the subject; that LSD causes chromosome damage, for instance—news stories correcting this fallacy were buried on the back pages of the daily papers and had little effect on the impressions made by the banner headlines that had originally proclaimed the scare stories.

FREEDOM OF RELIGION

Millions of us who sampled the psychedelics in the 1960s experienced profound, life-changing spiritual and philosophical revelations that were of incomparable personal value.

These experiences paralleled discoveries made with the aid of sacramental vegetable products by indigenous peoples from all parts of the world since ancient times—discoveries that are enshrined in the sacred scriptures and spiritual traditions of many of the world's religions.

The "legal" prosecution of those of us who freely choose to follow this ancient and honorable spiritual path—the yoga of light-



Aquasphere

Thomas Bachman



Portion from a mural displayed at Lollapalooza 1993

containing herbs—is ethically indistinguishable from the medieval persecution of witches and heretics. Whether or not the use of sacramental vegetables meets with the approval of the civil authorities (or anyone else), it is a personal matter that clearly deserves the protection of the First Amendment to the U.S. Constitution, which promises that the “free exercise of religion” will not be abridged.

In my own experience, the vistas opened up by LSD and the other psychedelics were among the most interesting and important events of my life. Under the spell of these elixirs of light, I was filled with a sudden, overwhelming reawakening of the quality of consciousness that I remembered experiencing as a young child—yet with the addition of a mature, fully functioning rational intellect. The fundamental questions of philosophy suddenly emerged from the dusty academic realm and assumed a living immediacy: who am I? what is this reality, this thing we call “life?” how did this universe come to be? And following on the heels of these questions came answers, flooding forth from within me and from everywhere I looked in the world around me. A transcendental understanding flowered in ecstasy; the scales fell from my eyes and the mysteries of nature were revealed like an unsealed book in the

light of the awakened gnosis. The insights of Eastern philosophy and Western mysticism, of William Blake and Vincent Van Gogh, were unlocked with a spontaneous revelation of their relevance to the collective inner human condition. I felt renewed, reborn in the purging brilliance of the revelation.

This power lies latent within us, locked in the cells of our bodies, in the molecules of the matter that makes up the matrix of reality, awaiting the chemical keys that will release

it into conscious awareness. This is not to say that the use of psychedelics is the only way to release this transcendental understanding. But is certainly is one way—a way that works.

REPEAL PROHIBITION NOW

Prohibition laws are an encroachment by government into the most sacred areas of individual liberty and personal privacy.

Prohibition enforcement relies on the basest malignancies of human nature, rewarding the treachery and deceit of paid informants and the lies and deceptions of undercover agents, encouraging children to spy on their parents and citizens on their neighbors, turning public life into a miasma of hypocrisy and paranoia.

Already, prohibition is bringing American society closer to a total police state, with mandatory urine testing at our places of employment, police roadblocks on our highways, and the maintenance of detailed secret police files on every citizen.

Thomas Jefferson (“life, liberty and the pursuit of happiness”) and Patrick Henry (“give me liberty or give me death”) must be squirming and writhing in their graves as they look back on their progeny of two centuries.

I appeal to all who read these words: the use and exchange of visionary vegetable products is not a crime!

Demand an immediate end to all prohibition laws. Demand that all prisoners of prohibition be freed under a general amnesty, and that reparations be paid for their lost property and disrupted lives.

Organize and act to stop this mad juggernaut of misguided government, before it succeeds in crushing out the flame of liberty from the face of the Earth!

So mote it be!

To correspond with the author or to reprint this article contact: Dale R. Gowin, #91-B-0209, P.O. Box 500, Elmira, NY 14902, USA.

¹ These statistics are all reported in *The Emperor Wears No Clothes* by Jack Herer (Van Nuys, CA): Queen of Clubs Pub., 1990. [For ordering info, see note 7 below.]

² *Washington Post*, 9/7/88 p. 42

³ Documentation of these assertions is given in the books *Kiss the Boys Goodbye* by Monica Jensen, and *The Politics of Heroin* by Alfred McCoy. Both of these are available from The Christic Institute, 8773 Venice Blvd., Los Angeles, CA 90034. Also, see *The Bamboo Cage* by Migel Clawthorne, published by Leo Cooper in England in 1990.

⁴ See, for example, the British daily *Guardian*, 6/22/89: “North Accused of Running Drugs Ring.”

⁵ For further information on the CIA/cocaine connection, see: *Cocaine Politics* by Dale Scott and Jonathan Marshall; *Drug Wars* by Jonathan Marshall; *Out of Control* by Leslie Cockburn; *Deep Cover* by Michael Lavine; and *The Bluegrass Conspiracy* by Sally Denton. These, and other related items, are available from the Christic Institute (the address is given in note 3 above).

⁶ See “New Billion Dollar Crop,” *Popular Mechanics*, February 1938 (reprinted in *The Emperor Wears No Clothes* by Jack Herer).

⁷ The history of hemp and documentation of the anti-cannabis conspiracy is spelled out in full detail in *The Emperor Wears No Clothes* by Jack Herer (available for \$15.00 postpaid, from H.E.M.P. (Help End Marijuana Prohibition), 5632 Van Nuys Blvd., Suite 210, Van Nuys, CA 91401). The following are also good resources on the real marijuana story—ask for them at your local alternative bookstore or public library: *Marijuana: The First 12,000 Years* by Ernest A. Able; *Reefer Madness* by Larry Sloman; *The Marijuana Papers*, edited by David Solomon; *Ganja in Jamaica* by Vera Rubin and Lambros Comitas; and for information on the medical uses of marijuana; see: *Marijuana Medical Papers, 1839-1972*, edited by Tod Mikuria; *Therapeutic Potential of Marijuana* by Drs. S. Cohen and R. Stillman; and *Marijuana as Medicine* by Roger Roffman, Ph.D.

⁸ Originally published in Aleister Crowley’s periodical *The Equinox*, “The Psychology of Hashish” was reprinted in *Roll Away the Stone*, an anthology edited by Israel Regardie (Falcon Press).

⁹ Aldous Huxley’s essays “Heaven and Hell” and “The Doors of Perception” are included in his collection, *Moksha: Writings On Psychedelics And The Visionary Experience* (N.Y.: Stonehill, 1977). ■

GRAY CRIMES: 'CRIMINALS' SPEAK



All my life, I have never been able to accept anyone telling me what I can or cannot do. I despise authority, and I tend to do the exact opposite of what I'm told to do. So, naturally, I started using drugs at an early age. I wanted more out of life than a 9-to-5 job, a house in the suburbs, and a two-week paid vacation once a year. Once I found out what it was like to get good and loaded, I became disenchanted with being an obedient wage-slave for the rest of my life, and now I "Just Say Yes" to drugs—if, when and how I please. I'm my own person, and I know what I'm doing. I'll decide what's best for me.

The rich ruling class use drugs if they please. They do it legally; those with money, power and influence get their drugs by prescription, for the asking. Elvis Presley was a junkie who got whatever drugs he wanted legally. I hear that a Supreme Court justice was in drug rehabilitation because he was strung out on Placidyl, which is a very powerful prescription hypnotic sedative. Ever hear of a "Kennedy Cocktail?" Pharmaceutical cocaine and Demerol—a speedball. These are the people who tell the working class that they can't use drugs, but their own medicine cabinets are full. Sort of a double standard as far as I was concerned, and I wasn't going for it. Since I couldn't get a prescription for what I wanted, I decided I would just "take" it.

I hit my first drugstore at 16 years old. I took a sledgehammer to the back wall and blasted a hole through it, crawled through it, sidestepping the perimeter alarm sensors, and went shopping behind the counter. I'd taught myself a little about pharmacology and took only the choice drugs, leaving behind the stuff that was useless to me. I didn't know what it was worth on the street, though; I didn't have enough experience in that aspect. So I had no idea that I had gotten away with about \$50,000 worth of pharmaceuticals.

I refined the operating procedure down to a science over the next few years, through trial and error and experience. I would deactivate the alarm system before I went in, so that I could spend as much time as necessary inside. I custom made my own pry bars specifically for popping dead bolts out of door frames, or tearing the entire door off if necessary. I had police scanners with all of the frequencies programmed into it, but especially monitoring the dispatch frequency

in case by some chance there was a second alarm that I didn't know about, or if some passerby happened to see me and reported a suspicious person to the police. This alone saved me many times. Whenever possible I would work with a partner, who I would have positioned on a roof of a building across the street with binoculars. Preferably he would be on a roof at an intersection, and would watch the cars coming from all four directions, as well as any pedestrians who might be out walking their dog at 3 a.m., or jogging. We had hand-held two-way radios with headsets, and the minute any police car came down the road, I would know about it and, if necessary, I would bail out the back door of the building before the police car ever turned into the parking lot. It never came to that, though, because I would've heard the call come out on the dispatch frequency the same time the patrol officers heard it, and would've been long gone by the time they arrived. This actually did happen—several times.

The entry part was easy. Sometimes I would pry open the front doors, popping the bolt out of the jamb, and then pry it back shut behind me so that everything looked secure. Or I'd tear a hole through the roof, or in the wall. Each case was different, and one had to improvise according to the opportunities available, which depended upon the construction of the building. If all else failed, I could always just smash out a plate glass window; it's not like an alarm would go off, and you'd be surprised how much noise you could get away with at night without anyone noticing.

The police had no idea who was doing this or who I was. They had no leads, no witnesses, no evidence—nothing. Finally, they got lucky and busted some guy selling pills in a bar, and he told them he got them from me. Once they found out who I was, they had their foot in the door. They did a lot of guessing and speculating, and assumed that I was the key player. They came to me first and offered me the chance to "work" with them—testify against my co-defendants and clear up all the other burglaries in exchange for a reduced sentence—but that was absolutely out of the question. I'd die before I'd send another man to prison or become a collaborator with the State. So they told me they'd get them to testify against me instead. They didn't care who did what; we were *all* guilty. All they cared about was making a case against someone—anyone—and whoever cooperated and made their jobs easier got to go free. They got immunity from prosecution, and I got 15 calendar years in prison. They had to do that, to take me out of action, and incapacitate me for as long as

possible. Otherwise, I could have kept on running circles around them and making them look stupid and incompetent.

My main regret is that I wasn't doing jewelry stores instead of drugstores. The principles are the same; it just takes a little more planning and equipment. I was self-centered, and only thought about indulging myself. I wish I would've stolen several million dollars worth of jewels and cash, and done some good with it—helping the homeless, the elderly, the handicapped, prisoners, children, animals, environmental work—things that I could be proud of, and have something to show for the 15 years I'm doing. Sort of like Robin Hood—"expropriation" of all the loot that's been exploited out of the working class and hoarded by the greedy, filthy rich—redistribution of the wealth. Anyone who has the guts to "take" anything from them instead of working for them becomes a threat to the security of their cash flow—and so they have prisons to neutralize anyone who dares to stand up to them.

Maybe it took being crushed by the might of the ruling class to have a change of heart and realize that I never want to be like them.

The author requests correspondence be sent to him at: Greg Waleski #47190, Arizona State Prison, P.O. Box 4000, Florence, AZ 85232.



You haven't really lived until you've been to a cemetery at midnight. In upper Harlem. Surrounded by the tombstones of famous, old New York families. With two students. While dragging around expensive cameras and equipment. In the blustery cold of December.

Many readers of *Gray Areas* (and, I suspect, most Americans) have broken at least a few laws during their lifetimes. And sometimes we've treaded the fine line between committing crimes but not really hurting anyone, so we feel that we haven't done too much wrong. We might feel a little bit guilty—but hell, there's the thrill of it all, a gray area heady with excitement and the simple knowledge that we got away with something scot-free. And why do the kids do this? One says simply, "It's strange!" The other explains, "It's quiet, it's not touched and it stays the same over the years. Not many people go there. Besides, why not?"

Background info: I teach a photography course. I have a core group of very enthusiastic photo students who think little of climbing the roof or running to the site of a two-

alarm fire in the East Village to get interesting shots.

Two of these guys, Erdiver and Juan, are full-fledged thrash metal fans (they dress in black leather jackets and boots, ghoulish T-shirts and skull jewelry). And last spring they developed a roll of film and made prints, and I then saw that they'd been posing in a cemetery at night! They casually told me that they'd slipped into an old cemetery on West 155th and Broadway with a camera and had a great time running around. I was amused, but I told them not to show other teachers their artistry. They also reassured me that they hadn't vandalized anything. Eventually one rather proper teacher caught sight of these photos and laughed. "That reminds me of when I was in high school and we used to party at the cemetery!"

So this term they asked me if I'd like to go back to the Manhattan cemetery "because we know that there aren't any video surveillance cameras there." I took them up on it and said yes on the spot. It seemed like an entertaining and bizarre thing to do.

I drove us, following Erdiver's circuitous directions ("now you know what it's like to be a taxi driver," he said) and we finally made it to a quiet cobble-stoned street. I parked and we walked uphill to the cemetery. We had to climb over a low-lying wall and wrought-iron fence, which wasn't too difficult for me to do; but they warned me to be careful because we were stepping into an eight-foot high pile of leaves. That was one of the weirdest feelings I had while on our journey.

We walked up a path and somehow I took it all in stride — it was 11:45 PM and I was walking in a dark place full of dead people.

But after we'd taken one or two shots Juan barked, "Get down!" and we all crouched; he'd seen a cop across the street who was looking our way and had just motioned to his partner. They must have seen our flash go off. After a moment's hesitation we scampered off, huddled over, to a more obscure section of the cemetery.

Here we snapped to our heart's delight, standing in front of stones and trees and statues. We took solo shots and group pix, using the self-timer on my camera, which was attached to the tripod. Juan used the journalism class camera, but he hand-held it. I hammed it up and the guys took pictures of me hugging a big stone cross from behind, pouncing off of a small stone, and knocking at a vault, with a wooden cross in my other hand (it was Juan's prop).

There was a wonderful view of the George Washington Bridge, all lit up, and with my zoom lens I was able to take a catchy shot with a big truck in mid-length. We also took



Juan and Erdiver

a group shot with the New Jersey skyline behind us.

As I sit here and compose this I'm still wondering why I took such a cavalier attitude toward this not-so-long strange trip! After all, I was trespassing at night with two not-quite 18 year old students, stomping atop peoples' remains, affecting horror-flick poses and pulling various sacrilegious shenanigans, taking photo after photo with glee. I was barely spooked by the whole experience (until we left and I got stuck momentarily on a spike on the fence), but at times I did stop and marvel at how pretty it was out there. On one side we could easily see the stores and traffic, but on the other it was quiet and we seemed to be in the country. I read the names and noticed that some were of famous New Yorkers: there were Hoyt (Hoyt Street is in Brooklyn), Jumel (the Morris-Jumel mansion is a museum), Bradhurst (Bradhurst Avenue runs through upper Manhattan) and others. Many of these people had died in the mid 1800s.

Eventually our fingers and feet became too cold (I'd worn gloves but the guys hadn't!) and it was 1:15 a.m., so we climbed back over the fence/wall and left. I dropped them off nearby and then hit the highway. The first full-length song I heard on my radio was "Waiting For The Sun" by the Doors, and when the line "This is the strangest life I've ever known" aired, I had to agree!

I still don't understand exactly why I decided to go on this field trip (educational, at that) except to chalk it up to my sense of adventure, the vaguely bizarre and macabre,

and because I saw this as a dare. I'm almost 30 and I've not gone downhill skiing, I haven't gone skydiving, and I haven't bungee jumped either. But now I can say I've schlepped around a cemetery in the wee hours of the morning.

-Big Sis



I've been pirating software for my own use for years. I think it's justified because I need it and because it's too expensive to buy. We still condemn hungry people for stealing bread, and homeless people for squatting empty space.

Every last bit of my software pirating was because I couldn't afford to buy it. I got most of it from work although some was from friends. I have shareware copies of database and communication programs that I haven't paid for. I even copy Mac software although I have an IBM clone because I just may buy a Mac someday. The Mac software was all from work, mostly from unprotected file servers connected to networks.

And it's not like I'm pirating from fine upstanding premium-paying customers. I've been surprised, appalled and amused to discover from whom the software I use at work has been pirated. For example, major university department computers have software on them copied from individuals, photocopy shops and service bureaus, other businesses, other departments' computers and who knows where else. With budget cuts and tax cuts, I guess even universities can't afford to purchase software.

I believe access to technology should be free. I believe that everyone who wants one should have a computer for free, just as I believe housing, food and health care should be free. It takes software to run a computer. So I think software should be free too. So almost all of mine is. It's a political/philosophical/practical thing. I'd love to help pay the genius who invented program X, but I can't. Yes, Program Z is worth X number of dollars to me, but I don't have X number of dollars. Believe me, when I see programs like *Ventura Publisher* in the \$20 bargain bin, I'll buy it.

There's a lot of software pirating that takes place in a gray area where there's no bad intent or desire to make a profit. It's not copying master diskettes and rewrapping and reselling them, and it's not swiping source code and posting it to a BBS. It's just so easy, it makes our lives easier and seems so natural that it just...happens.

For example, a university department office purchases one registered copy of an



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application and then puts it on all five computers out of willful ignorance. A faculty member brings his pet program from home so he can use the office laser printer. The office staff copies applications from the computer in the lab, or the department chair's office, or from the library. Someone's computer crashes, and the office diskettes are brought out to restore damaged applications. A grad student brings in her word processing program to print out some thesis chapters courtesy of the department. A demo copy arrives, or an upgrade for a program purchased years ago is finally released, and of course everyone wants to try it out.

It's nice that Windows 3.1 is "pre-installed" on your new computer—but your own very diskettes are still in their sealed packages! You take your computer into the shop and they leave benchmark and/or virus detection and/or disk and file maintenance and/or disk diagnostic programs on it. Well, it would be handy to have around "just in case," so you don't delete it. The diskette of utilities *PC Magazine* puts out every once in a while was free to your friend, why shouldn't it be free to you? You traded mice with someone and copied mouse drivers because your mouse is hurting your wrist. The university computer lab gave out copies of virus detection programs or file transfer programs so people can use the mainframe. You don't like the communications software that came with your new modem, so you give the diskettes to someone else. You don't like the hard disk backup program that came with your hard drive, so you give it to someone else. You sold a used computer to someone and "forgot" to take everything off the hard drive, or maybe the installed programs were a condition of sale.

Copy the printer driver off the service bureau's computer and take it home with you to make formatting your next document that much easier. Copy your favorite fonts from home and take them with you to someone else's computer so your document will print right. Maybe your neighborhood ser-

vice bureau doesn't have your software on their computers—why not install it on theirs long enough to use their laser printers, then delete it? Copy a database or spreadsheet program from somewhere and use it only when it can do a data translation that other programs can't do. Maybe you

do work for a friend and need a copy of his/her software so you can do it. Copy a friend's DOS shell to use when you're setting a computer up for a first-time user. Not to mention making backup copies of your program diskettes in case one of them fails.

If I actually had to buy software to accomplish all those things, I couldn't do it. When I struggle to pay rent, I just can't be sympathetic to multi-million dollar companies who whine about all the money they're losing and then use those millions to make laws that make me a felon. And I'm not sorry, either.

Needless to say I can't sign my real name.



Okay kids, has anyone out there ever been in this situation? J. Random Person decides that what he'd really like to do with his life is to put out a real underground zine. J. Random goes about procuring a device on which to print up copies of his zine. Just for the sake of argument, let's call it a computer to print the master copy, and a photocopier to run off the stuff to be distributed. J. Random pays for this with his own money. Next, he goes to a local concert to hand copies out, figuring that some of these concert-goers will take an interest in what he's written. Some cops even look at it. The response is pretty good, so J. Random decides to run off 100 more copies. He distributes these to the masses at his Alma Mater, with the assistance of F. Random Student.

As it turns out, one of the people that F. Random gave it to is a little weird. We'll call him P. Random Mental. Seems that P. Random is a fourteen year old with a copy of this zine, a gun, a collection of knives, and a penchant for killing neighborhood cats. When the police are alerted to the possible threat that P. Random poses to society, they promptly respond by confiscating his violent paraphernalia, including other reading materials like a stolen copy of *The Anarchist's Cookbook* and this zine. The police tell P. that he can't ever have this stuff back and

that he'd better straighten up. They also take special interest in the zine. Yes, the zine had directions for building a pipe bomb, but lots of BBSs have those and still operate. The police send a warning to F. Random and some of his friends not to hang around J. Random. Does this sound like a soap opera yet? Anyway, J. is talking to a military recruiter who just did a police background check. H. Random Military Personage tells J. to stop doing his zine because the cops want to bust him. That's all J. is told and he shuts down. The cops win again, right? Maybe.

Some things that J. Random Person could have done differently were to put a disclaimer up saying that the bomb entry was strictly for educational purposes, maybe a warning on the cover about mature content and whatnot. J. Random needs to bone up on laws that are applicable to him. He does have the First Amendment on his side. Oh, and he should never have distributed it directly to minors. Give it to someone else and let them distribute it to minors. That's what he should have done.

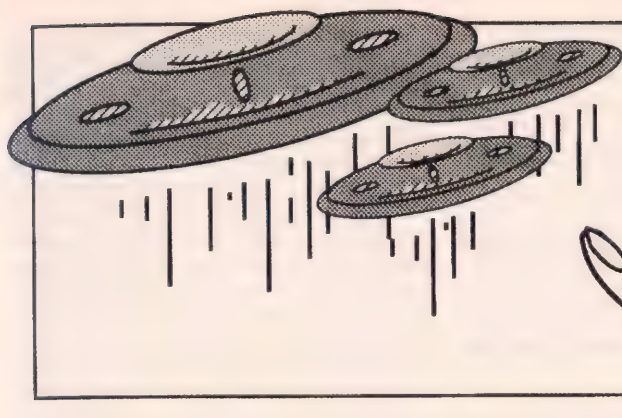
J. Random did some things right. He knew what his first few issues were going to be like and so he set up a few things so they'd be untraceable. But then he tied his noose by putting his mother's address as that of the zine. Duh. Next time he should get a P.O. Box and have all mail sent there, as well as use aliases for all writers. He should continue taking his master copies to a copier service to have them run off. If there is any chance that the police could confiscate his equipment, then they would seize his copier. That'd be bad. He needed the copier. That, a pen, and some paper are all he really needed to publish a zine. More equipment just made it look better.

The police probably figured that since he was such an underground kind of guy, and the zine was done in such a low quality format, he'd buckle under pressure. Well, he did. Fortunately, later he got national distribution and was able to inform the world about the further alienation of the citizenry from their basic rights. These were little Nowhere, USA cops. Think about what real cops could have managed. In closing, let me just point out that I may be paranoid, but I'll still be publishing in the ruins of what was once the United States of America. There's a revolution brewing. Not to be fought with guns and tanks, but with knowledge and intelligence. Make your mark. J. Random did.

-Jon Brackin



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...from the gray between darkness
and the dawn...

UFOs

WORLDS AT WAR, PART 2 THE ULTIMATE SIN: UFO CONSPIRACIES

By Paul Miller

In the Gray World, the hunter often becomes the hunted.

What's life like for a UFO investigator? Like the life of a Black Widow. Not the female, but the male of the species. You learn your way around the web, hunting the dark, alluring secret it contains. One day, you find it. Embrace it. And it bites your head off.

By no means did the hunt for UFOs end with Project Blue Book. The government-funded program shut down in 1969 when the Air Force decided that, whatever they are, UFOs "present no threat to our national security." Witnesses say otherwise.

Millions of Americans have seen a glowing orb in the sky.

Digging deeper, you'll find a few who say they've encountered the aliens face to face—not nut cases with fantasies of benevolent Space Brothers, but plain-spoken folks. Folks with scars. Buried memories. Stories that could warp your mind.

For a quick mind-warp, just consider the day the UFOs invaded Hudson Valley. Hundreds of people saw them. But only the investigators saw the Black Widow that lurked in the web.

Betty Bellantoni is a reporter who, like many thinking people, wrote off the Hudson sightings. In 1983 she did a one-hour show on the subject for Hudson Valley cable. Hundreds reported seeing a hovering craft the size of a football field.

Now, there's no way our Air Force or any hoaxer can get a solid craft as big as the Superbowl to hover, suspended for minutes in empty air. So many like Betty were skeptics. The zaniness of the tales didn't help: tales of motorists followed by huge craft, of residents drawn from their beds at night by a beam of light, and of a triangular ship that buzzed a nuclear reactor.

Ridiculous. But then Betty had a sighting of her own.

On assignment in Mt. Kisco, Bellantoni left a police station to find people standing in the street,

staring skyward. A series of a dozen lights approached from the south. What was odd was that they moved so slowly. A cadre of planes? That's the explanation the officials were giving in response to dozens of reports. She would need a closer look—and she got one.

The thing came overhead, a solid object. Huge. It blocked out the stars. Fear welled up inside her, coiling her spine like licorice for the full minute it took the leviathan to swim past.

Now more than scared, Betty was angry. The "planes story" was nonsense. Officials were handing out a line. Then she heard from Philip Imbrogno and Bob Pratt, authors hot on the trail of the UFO.

They were compiling their findings for a book that would later be published as *Night Siege: The Hudson Valley UFO Sightings* (Ballantine Books, 1987).

Like Bellantoni, the authors doubted the cover story. In fact, they chronicled denials and cover-ups by police, airport supervisors, even the media.

"In some instances," they state, "the officers spotted the UFO but would not talk to us about what they had seen. The reason, we discovered later, is that it had become official policy in most towns for police to remain silent about the sightings."

Cover-up or conspiracy? Either way, the signal coming through was that something beyond the control of the FAA and police was out there. And no one would talk.

Public outcry arose when 1500 showed up at a rally demanding an end to the secrecy, but it did nothing to melt the officials' resolve. Why should the interests, perhaps even safety of the public mean nothing to appointed leaders? Maybe they felt a Black Widow nipping at their toes.

Denials are easy to ignore. Death threats aren't, even if they're sarcastic threats.

An agent of the NSA (the cryptic National Security Agency) called Imbrogno constantly during his investigations. He apparently bugged his phone. And when Imbrogno refused to turn over a video tape capturing the UFO on film, the spook reportedly said: "You know, Phil, the government has done away with people for a lot less."

The UFO, meanwhile, only grew more brazen. On July 24, 1984, a giant craft hovered over the Indian Point Nuclear Reactor Complex in Buchanan. More than a dozen security men saw it. The event leaked to the public when a disgruntled guard called a radio show. He agreed to meet

Imbrogno, who was a guest on the show, to tell all.

"Everything looked fine and I was quite excited about the information that I was going to obtain," says the author. "Then all hell broke loose."

Orders from state headquarters came down forbidding guards to talk to the investigator.

In truth, Imbrogno couldn't blame Indian Point command for using caution. Restricted air space had been violated. What's more, news that the guards were nut cases who believed in flying saucers would make great ammo for nuke protestors.

Ultimately, the story came out. It was then they learned that a UFO had come within 30 feet of Nuclear Reactor Number Three—and the guards had been helpless to stop it.

Worse, another UFO had buzzed Indian Point the previous month.

Brashly, the object cruised at 10 miles an hour, holding position for 15 minutes. The guards noted that winds were gusting at up to 25 knots as the thing stood still. They knew it couldn't be a formation of planes, nor a blimp.

A dozen guards finally talked, one revealing that he had scanned the UFO on camera. He said it was "larger than a C-5A," the largest military craft in the world.

What of the film? Could it help identify the invader? Maybe so, but Indian Point heads later said no such film existed. . .

Surprise! The only evidence of the craft that remains, exists by sheer coincidence. On the same night (July 24), Bob Pozzuoli of Brewster, New York, videotaped a UFO. Because Brewster is 20 miles east and witnesses reported seeing the UFO above every town between Brewster and Buchanan, there's little doubt it's the real McCoy.

So this time the cover-up was blown. The film appeared everywhere from news stations to HBO, who sent it for analysis to the Jet Propulsion Lab. JPL could not identify the object as any known craft. In the end, Hudson Valley residents had to draw their own conclusions.

Silencing guards, snatching evidence—there are many ways to stage a cover-up. But if the government really wants to zip your lips, they "dis" you. Dissing among spooks means waging a disinformation campaign. Dissing can cost a witness his job, social life, even his sanity.

So begins the strange story of Paul Bennewitz. The private pilot and UFO buff in Albuquerque, New Mexico, saw a few things he shouldn't have.

Spotting odd aerial phenomena from his sun deck one day, Bennewitz began filming the twi-

light action over Kirtland Air Force Base. As it happens, three security guards reported a UFO over the restricted area of the Defense Test Range on August 8, 1980. Eager to share information, Paul took the film to Kirtland and boldly screened it for the officers.

From then on, his life became hell on earth.

Agents began visiting Bennewitz's home, demanding the films and questioning him at length. Their hostility was bracing, but he found solace in his friendship with UFO author William Moore.

Moore had a friend of his own, AFOSI Agent Richard Doty, who held meetings at the air base. Together they decided what to do about Paul.

The time was ripe for a dissing.

Over a period of four years Moore, Doty and other agents passed false documents to Bennewitz, describing a secret pact between the aliens and the U.S. Government. Believing he'd tapped the Big Secret, Paul grew increasingly harried and frantic. His mind fed on the data like a computer—Garbage In, Garbage Out. He began raving about underground saucer bases and believed the aliens were out to get him.

Moore reported these details at a conference of the UFO community. To a startled audience, he apologized for aiding a disinformation campaign. He did it, he said, to "burrow my way into the matrix" of secrecy.

Bennewitz had a nervous breakdown, but the agents were satisfied. Paul no longer films airship maneuvers over Kirtland Air Force Base.

For some reason, UFO investigators have a high rate of burn out. Many succumb to the wackiness of the field, staging hoaxes. Faced by hostile censors among the government and back-stabbing colleagues, they then have to contend with a phenomenon that is beyond our reality.

Ufology is a world rich with zealots, zines and conferences, where earnest researchers present their findings alongside people with stories like "I Am the Goddess of the Pleiades." Scams abound: photographs of "alien cadavers" which prove to be plaster dummies; "brain probes" implanted by aliens which prove to be ball bearings.

A Circus of the Damned.

So, what happened? What happened between the heady years of the 1940s and 50s—when state, county and Air Force agents would scramble after UFOs (see Part 1 which appeared last issue)—and today? The early derring-doers often came out of the Air Force. They were "Right Stuff" kinda guys who took chances, had gone through combat, and laughed while riding the edge.

Their cases were gold, filled with visual confirmations by pilots and radar tracking. That's not all. Prompted by such findings, in September 1948, ATIC—the Air Technical Intelligence Center—concluded that UFOs were alien craft from another planet.*

Close to the truth? Too close, perhaps. Like brash boys who search the backwoods for bear—then find one—the military apparently stumbled over something big. Something real. They ran from the woods, their sappy courage all dried up.

What was it? Chances are, the thing they found in the woods came crashing down in New Mexico in July of 1947. That was when Lt. Walter Haut of the Roswell Army Air Field issued an odd press release. It had to be odd to stand out, because the '40s saw a wave of UFOs and the world was

already abuzz with talk of "flying discs."

It read: THE MANY RUMORS REGARDING THE FLYING DISC BECAME A REALITY YESTERDAY WHEN THE INTELLIGENCE OFFICE OF THE 509TH BOMB GROUP OF THE EIGHTH AIR FORCE, ROSWELL ARMY AIR FIELD, WAS FORTUNATE ENOUGH TO GAIN POSSESSION OF A DISC THROUGH THE COOPERATION OF ONE OF THE LOCAL RANCHERS AND THE SHERIFF'S OFFICE OF CHAVES COUNTY.

THE FLYING OBJECT LANDED ON A RANCH NEAR ROSWELL SOMETIME LAST WEEK... ACTION WAS IMMEDIATELY TAKEN AND THE DISC WAS PICKED UP AT THE RANCHER'S HOME. IT WAS INSPECTED AT THE ROSWELL ARMY AIR FIELD AND SUBSEQUENTLY LOANED BY MAJOR MARCEL TO HIGHER HEADQUARTERS.

Issued on official stationery, the release set off a sensation. Then the Black Widow bit. Major Marcel, who had helped recover the remains, got a reaming from his commander: Forget about the disc! It doesn't exist!

We only know what happened later from an FBI agent's teletype to J. Edgar Hoover. The agent said the crash remains were stashed at Wright Patterson Air Force Base.

Why the cover-up? Wasn't the secret already out? Snuffed out, is more like it.

The rancher who found the wreckage was brought to news offices by agents with the CIC (Counter-Intelligence Corps). There he changed his story. It had all been a "mistake." Local reporters as well as the man's family felt he was speaking under duress. But we'll never know. He died years later, scorning the affair and refusing to tell anyone what happened.

To twist a phrase, the saucer remains were forgotten but not gone. For the next 30 years the story bounced around like a red-headed stepchild, a source of embarrassment for Wright Patterson. A piece of Americana, it has inspired legends, movies, books, even a song by Megadeth—Hangar 18.

Then in 1978, nuclear physicist and UFO lecturer Stanton Friedman found the still-living Major Marcel. Friedman and a co-author, Bill Moore, went on to interview Marcel and 100 other witnesses of the case.

At last, it seemed, E.T. was out of the bag. Yes, Marcel admitted, he had played along with the cover-up.

He saw, he handled the wreckage. It was metallic, insanely light, yet could not be dented with a sledgehammer.

The Major found no bodies in the crash. However, others said they saw "occupants." Photographer Conrad Zerbe—who was part of the reconnaissance team that overflew the crash site—saw bodies.

Zerbe talked to Jerome Clark, author of three landmark encyclopedias on the UFO phenomenon, and Clark reported his disclosure in *Fate* (April 1988).

"They were discovered from the air some distance from the wreckage of their presumed craft," Clark recounts. "To all appearances the occupants had bailed out of the vehicle in an unsuccessful attempt to survive. . ."

What did the beings look like? Witnesses gave this common description: about 4 ft. tall, large eyes, gray skin. The Grays.

Yes, Hangar 18 is more than a head-banger hit. What it represents is a snarling bear that chased the boys out of the woods. It changed the way the

government has handled UFOs ever since.

Why? From Roswell on, all public projects to investigate UFOs and aliens have been propaganda, with the military squirrelling the real McCoy to safely distant, Above Top Secret stashes. Even ufology's greats got snared in the web, as fans of the late J. Allen Hynek learned last year.

Hynek's friend and Project Blue Book partner, Jacques Vallee, testifies that ufology's greatest investigator was a patsy in the cover-up. He revealed this only in his memoirs, *Forbidden Science* (North Atlantic Books, 1992). The bombshell has yet to settle on the UFO community, and the fallout will be bad. For Vallee discovered a memo alleging that before the birth of Blue Book (and its predecessors Grudge, Sign and the Robertson Panel), the military had already investigated thousands of UFOs. Yep, thousands. This data was never shared with any of the panels.

Pressed by his friend, Hynek hunted down the author of the memo and demanded the case files. For his efforts, he earned a bite from the Black Widow. The official snatched his notes and sent him home, insisting the files had been burned.

Do you see a pattern here?

Richard Hall, a UFO investigator once tapped by the CIA, admits this policy was in effect by the early 1950s: "Publicly, UFO reports were deemed unworthy of special attention. Privately, secret channels for rapid collection of pilot sightings, films, and radar reports were established."

Why has 50 years of ufology failed to pin anything down? Derisive of the evidence that remains, most scientists dismiss UFOs out of hand. So investigators burn out early. You find it hard being the fall guy in a scam.

Today, Vallee does what he can to unravel the web. He goes it alone, and his books tell much more than a government panel. It may surprise you to know that everyday people have collected fragments from UFOs. Physical proof—the real McCoy. Several are reported in Vallee's *Confrontations* (Ballantine Books, 1990), along with their chemical analysis.

One day, a glowing red object ejected metal slag over Council Bluffs, Iowa, in 1977. Vallee got hold of the stuff. He reports:

"An examination of the microstructure indicated that the material was a carbon steel that was cast, subsequently reheated to about 1,000F, and cooled, so that it resembled wrought iron."

The slag was no meteorite. It was produced by intelligent engineering.

Needless to say, analysis of similar and more advanced materials might send the public a signal: that UFOs are powered by an intelligence. Since this "intelligence" can fly rings around our aircraft (as confirmed by military sightings, gun-camera film and radar), that's bad news. And speaking of news, officials learned back in Roswell that such a find would cause a media sensation.

Secrecy is a virus, a contagion of fear and shame. Experts know that in cases of child abuse, siblings are often co-conspirators. So Big Brother won't disclose what it knows. Not until the public seems ready.

Aren't we ready? Alas, in a world of religious wars and impact statements, this is sound legal policy. If the military declared UFOs real—open season. World religions could topple.

You mean we're not God's one and only Chil-

dren? America isn't the Cop of the Cosmos? Unless E.T.'s reality could be proven in a court of law (doubtful), lawsuit-happy citizens might sue the government for "mental cruelty" or who knows what.

And see who gets blamed for the next Jihad.

Tellingly, when Vallee asked NASA to analyze his metal, the agency was more concerned about covering its rear: "NASA wanted to be released from liability if they examined the samples!"

The signal comes through. Loud and clear.

Another signal may have come from the aliens themselves. Researchers believe that if aliens ever "owned up" to our military, they have told them that widespread exposure would destabilize our world. Most persuasive. Anthropologists find that every time an advanced civilization invades a primitive one, the primitive is all but destroyed. Indeed, a once-classified document released by the NSA addresses our chances of survival against a UFO invasion: "Human history has shown us time and again the tragic results of a confrontation between a technologically superior civilization and a technologically inferior people ... " We have been weighed and found wanting by the NSA, if not the aliens.

So don't count on Big Brother. If the Gray gods exist, they do what they will. People abducted. Women raped. Nightly abuses of the helpless in their bed as a timid sibling stands watching.

It's the Ultimate Sin.

In light of this, active elements in the UFO field are fed up. They say it's

time for a treaty. A unified front to challenge UFOs on our terms. What of the officials? Forget 'em. They're a shadow of the trailblazers who launched the space age.

Call it ARM—the Alien Resistor Movement. In Part 1 (last issue), we profiled the advocates who are teaching abductees to resist alien encounters. Others are demanding the old files be reopened, the evidence laid bare. Until proof is had, the game goes on.

And the shame continues. UFO encounters evoke the same denial and subconscious horror that surrounds incest. Such things *just can't happen*. So for now, traditional therapists will go on labeling witnesses crazy—just as Freud dismissed women patients who told of being seduced by their father.

Victims, twice victimized.

We can never stop doubting, disputing, asking questions. Who knows if UFOs are powered by aliens? There are other possibilities. They could arise from quirks in the human mind, or a "global mind"—like Jung's Collective Unconscious or Philip K. Dick's VALIS—that has sparked human folly since the gods of Olympus.

The secrets are many, the answers few. All we know is something's happening to millions of people, and Big Brother is a co-abuser.

Until that changes, the Gray gods will rule. ■

*This report was burned before it could be distributed on orders from General Hoyt Vandenberg.

ALIEN RESISTOR MOVEMENT

By Paul Miller

Note: These groups are listed for informational purposes. Inclusion does not confer an endorsement of their credentials or business services.

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Heart To Heart With A Phone Sex Fantasy Girl

By Rachel James



RACHEL JAMES: We are talking on the phone to a former dial-a-porn employee who has promised to tell us the truth about the business instead of the fantasies which pass for truth in our mind. I think the first thing everyone wants to know is why did you get into that line of work?

DIAL-A-PORN: Hmmmm, why did I answer that ad? I guess it would be really easy for me to say I was between jobs and needed the money. And it was work I could do at home, and I wanted something really different, where I could use my imagination, and this really fit the bill. However, I'll be honest and tell you that the biggest plus was that I would be doing something "bad." I had a very strict upbringing, like a lot of people in the sex industry, and had always been a "good" girl. And, because of things that happened in my past, I've always downplayed my sexuality, and probably came across to most people as being very demure and modest, so I got a very big kick out of letting all these filthy thoughts spill out of my head. I was rebellious, I guess, but until you've tried this, you don't realize the heady feeling of power that comes from the ability to arouse a total stranger. I'll be the first to admit, I loved the power! And at first, there was the challenge to see if I could even pull this whole charade off, and then to continually "top" myself with sexual escapades.

GA: Did they train you or what?

DAP: Or what! I had absolutely no training whatsoever for this job. I simply answered an ad in a swingers magazine, and I was put on with a client that afternoon. If you are considering a job in this area, however, it helps to watch X-rated videos. Sometimes when I was pressed for an erotic situation, I would draw from a video I had viewed.

GA: How many companies did you work for?

DAP: At one point, I worked for three services which advertised in different sections of the Eastern portion of the country. One advertised solely in the New York area; another in Ohio, Virginia, Maryland and Pennsylvania; and the other in the more Southern states like Florida and the Carolinas.

GA: Were there any differences in the callers from the different states?

DAP: Yes. After a while, I noticed a distinct pattern. For instance, in the New York area, 95% of the callers were interested in talking about cross dressing and mother-son type fantasies. In the Southern states most of the callers wanted to be dominated. In the PA, Ohio and VA areas, the callers were interested in discussing romantic encounters. New Yorkers never discussed romantic sex; their calls were also the most violence oriented... rape, gang rape, that sort of thing.

GA: Do you think this is because people are different in these areas, or was it the advertising in each area?

DAP: It wasn't due to the advertising. We never stated in our ads what we would or wouldn't talk about. That's because at any given time we had all types of women on the lines who could fill different fantasies, and we didn't want to restrict ourselves or them. At one service, I was required to do all types of calls, but at another, we more or less had our "specialties." I was able to handle mostly any calls, except I wasn't as adept at dominance as I wanted to be. It required more study into the paraphernalia and terminology than I was willing to give it at that time.

GA: What kinds of phone sex did you prefer, or didn't you have any preferences?

DAP: When I first started doing phone sex, I was definitely romance oriented, and when my first few calls concerned sex in public areas, group sex and gay sex, I worried that I might not be able to handle all of the "kinkiness" involved in this business. Oddly enough, the "kinky" calls soon became the norm, and it wasn't long before a call for sensual sex seemed out of place.

I realized when people asked me about some of my "weirder" calls I had no answer because suddenly it all seemed so normal to me. I worked six days a week, being on call for 16 hours a day, so all of this quickly became commonplace for me.

GA: But are there calls that it's harder to do, sex acts its harder to fantasize - you know what we mean.

DAP: Sure. Bondage and dominance calls. Most people don't realize there are several different versions of these calls. Some men want verbal abuse, but not physical abuse; some want physical abuse, but no verbal.

Still others want to be laughed at and humiliated in public or in front of their spouses. Some prefer spankings. Some of the girls told me that in order to mentally prepare themselves for the dominant mistress calls they would recall all of the emotional garbage heaped on them by the men in their lives and act it out on the caller.

GA: Did women ever call you?

DAP: Any call I received from a female was definitely suspect. Women are notorious for charge backs. First of all, only half a per cent of the callers are women, and secondly, most of them were wives checking out the strange number on their phone bill. Most services (not including 800 or 900 lines) have a standard cover-up line used in case of this, so you might be alerted if you hear someone tell you they're mail order houses or caterers or something of that nature. Of course this isn't really legal with the credit card companies. I don't know anyone who's obtained a merchant account for a phone sex company legally. But the phone companies don't care, unless someone makes a stink. Then, they'll close you down. Anyway, working with a woman who is calling because her boyfriend wants her to is probably the second hardest call to do. It's rare to find a woman who is stimulated by phone sex.

GA: Why is that?

DAP: I've often wondered. I think it must be because there are no emotions involved in it. It's simply "do whatever you have to do to get me off" sex. That's not to say that the women who do the calls never become sexually aroused because in some instances they do, but the majority of the time it's just good acting.

GA: From all the calls you've received, are there any patterns you've noted?

DAP: Well, most of the men who called the service were married (at least 75%), and looked to phone sex as an alternative to an affair. And about 95% of the men watched X-rated videos, and about 25% would do that while they were talking to me.

GA: How did you know they were married?

DAP: Because I used to trick guys into admitting it.

GA: How did you do that?

DAP: It was fairly easy, actually. After taking

a few calls with a man, we'd begin talking and half-way through the conversation, I'd casually say, "What did you tell me your wife's name was again?" and he would tell me. If there's one thing I learned while working on the sex lines it's that if you don't write down every untruth you tell and who you tell it to, you're gonna get tripped up every time! One aspect of the business that annoyed me beyond belief, and I wasn't alone in this feeling, was that clients felt they had a right to know all about my personal life beyond the phone. In order to protect myself from this invasion of privacy, I sat down and worked up an entire "life history" for the character I portrayed on the phone. While working for three services at the same time, I had to have three separate identities and descriptions. I kept these in front of me all the time. I listed all sorts of things, such as height, weight, hair color, sexual preferences, hobbies, etc. After so long it was like assuming different personalities, and it became second nature. Our "descriptions" were also kept in the main office file in case someone called in looking for something specific, i.e. blonde hair, dominant, etc.

GA: I'm intrigued that you mention company files. Did the companies have secret files or tapes on the callers?

DAP: At one point, I was taking calls and doing the office work at the same time. I verified credit card information and received credit card approval numbers. We were told that it is illegal to keep credit card numbers on file, but beware, guys, because ALL of the companies I worked for did it anyway. At any given time, I had stacks of file folders with every man's name, address, phone number, credit card numbers and expiration dates. Some companies kept their files on computers, but knowing the trouble that can occur with computers, I kept mine in handwritten files.

The company used to say it was taping our calls because we weren't allowed to give out our home phone or the location of our home. I guess this was the company's way of protecting itself should anything personal occur between the client and the phone sex girl. But the truth was we weren't being taped at all. Sometimes, though, the company would use the taping ruse to catch a dishonest customer at his own game, 'cause occasionally a gentlemen would take an entire call, then call back and complain to the manager that the girl didn't "excite" him enough. The manager would then say something like, "Well, that's odd, you sounded pretty aroused when we listened to the tape just now." I was always surprised that the company didn't get in trouble with that line because it's illegal to tape someone's phone

conversation without their permission. I think, though, that the men were so embarrassed that someone else heard them, that they let the matter drop.

GA: Did you ever run into any harassment or weirdness from your bosses?

DAP: One boss told me that it was required of me to have phone sex with him. He said it was his way of "monitoring the girl's progress." I felt it was his way of getting off without paying for it. Also, his girlfriend manned the phones with me, and I knew she hated what he was doing. So I refused.

GA: Can you give us some examples of what you'd talk about?

DAP: Well, some married men want advice on how to introduce their wives to swinging, or to find out how they could get into it themselves. Or do you mean the calls themselves?

GA: Right.

DAP: Some of the calls I've gotten... let's see... I used to get calls from a man studying for the priesthood (or who said he was) who loved discussing gang rape scenes. It was very important to him that you discuss all aspects of the encounters: sights, sounds, what I was feeling, etc. I got several calls from men that began as ordinary romantic encounters, then at the moment of climax they would call me "mommy" or shout for their mommy. This used to shock me momentarily, but I quickly learned who depended on this method of orgasm.

It wasn't unusual for a man to listen until the moment of climax and then suddenly hang up the phone. They weren't comfortable with someone listening to them cum. This used to disappoint me personally because the climax was what I was building for, and when they achieved that, I knew I had done my job well. When men end the call with no warning, I was left wondering if they were shy or not satisfied or what.

I used to talk to an 80 year old man from Florida who would get so excited that I used to worry he was going to have a heart attack. He would dress in female attire— teddies, stockings, silky underwear and bras—and call the service and I often wondered what the paramedics would think if they were ever called to his house.

Towards the end of my job, there seemed to be a dramatic rise in the number of men who wanted to have a gay or anal experience but with a woman as their partner. Some were content to have a man as their partner as long as he cross-dressed as a woman.

One thing that almost all the men wanted, and were angry because they often didn't get it, was to chit-chat. They hated it when women just dived into the sex talk. They preferred to ease into it. This is what I

usually did with my clients, and it was really just common sense to me. You have to make them feel comfortable and establish some sort of rapport, as in face-to-face situations. I talked to some of them so often that they'd discuss their wives, family vacations, etc. on a regular basis.

GA: Were there any types of calls that were really upsetting to you?

DAP: When you first start doing phone sex, the conversations are constantly running through your head. After awhile, however, it became routine. I only ever had one call that upset me and stayed with me. A gentleman was telling me about a bondage situation that he was supposedly involved in and before I realized what he was going to say, he began describing how someone had castrated him. I didn't believe the call then, and I honestly don't believe it now, but it still has the power to affect me because phone sex is all about visualization, and that was one scene I hated to visualize.

GA: How about annoying calls?

DAP: What really gets annoying are men who are skeptical about it all, who try to figure out if I'm really masturbating, or if I'm really naked. I always felt it wasn't important what I was doing, it's what they are doing that meant something. I mean men should realize that it's very jolting to be interrupted in the middle of a fantasy session to be interrogated about our state of arousal. And men also have trouble dealing with the fact that we have a life separate from the phone sex service. I've had conversations with men who spent their entire thirty minutes trying to persuade me to meet with them.

GA: Was there anything really amusing to you about the calls?

DAP: I used to find it humorous that no matter how I described myself, the moment a man heard my voice, he immediately had his own picture of me in his mind, and no matter what I said to the contrary, he was convinced that I was the "perfect girl." This surprised me at first because I never realized men took such things so seriously. As a matter of fact, if a man called for a blonde, and there were no blondes working, they would not take a call. I think this reflects the thought that goes on behind their calling. It was also endearing and not at all uncommon for the guys to be nervous for the first few times because to them it's as if you are actually there with them, and just as they would be anxious in a face-to-face setting, they are equally anxious over the phone. Some men used to think that because I came up with a fantasy so quickly, that I must be reading from a script. I always thought that was funny, until I applied for one company, and they did indeed send me sample scripts

to follow. I felt that this took away from the spontaneity, which is very important in these types of calls.

GA: Speaking of the companies, do they pay as well as we are led to believe?

DAP: You know, I've seen several interview shows on television concerning this subject, and contrary to what is being said by the fantasy girls, I don't believe any of them are getting rich on phone sex. Aside from the telephone company, the only people making large amounts of money are the owners of the business. It's not uncommon for women to be cheated out of their pay altogether. I was cheated out of \$500, and because there is no group regulating the services, the women working for them have no legal recourse. I know people in my position who have threatened to take the owner to small claims court, but have then just taken the loss when weighed against going public with the matter. And something I don't think a lot of callers are aware of is that the women who work for the lines are required by some services to pay into a fund for charge backs - which is when a customer refutes the charges on his credit card. Some owners feel that if the men aren't satisfied, it's the fantasy girl's fault. Granted there are women out there working for the services who are not up to par, but there are even more people trying to get something for free.

GA: But how much would you actually make doing phone sex?

DAP: Well that varies from service to service. The service in New York did direct call-backs, which meant an extra \$10-15 would be tacked on to the cost, making a 20 minute call cost \$50. Of that, I would get \$6.50. Another service I worked for paid me a flat fee of \$5 for every call I did, no matter how long or how short. Many times this worked

to my advantage, because I was able to get them "up and off" in 2-3 minutes. One thing ALL services pushed was that regardless of how much time the client has paid for, we were to get him off the phone as quickly as possible. The men resented this, and I simply wouldn't do it. I felt if they were willing to pay the phone bill, and had paid for the conversation, they deserved their full time limit. Unfortunately, this never sat too well with management. When I worked on the 900-line, the company charged \$3.99 a minute and I was paid \$1 of that. I really wish there was some way of regulating these lines in favor of the workers because without them, there would be no 800 or 900-lines.

GA: Are there any other credit card scams that men use?

DAP: I don't really want to delve into that because I feel that there are already too many people out there trying to rip off the phone sex companies, and I really feel they provide a valuable service for some men. Men need someone to tell their fantasies to without the fear of being judged perverted. Often times men's fantasies weren't all that far out, it was simply that they felt they couldn't share them with their partner for fear of being misunderstood.

GA: Were there any illegal areas or gray areas that you couldn't talk about to men?

DAP: Well all services differ, but the ones I worked for kept in close contact with legal advisors as to what could and could not be talked about on the phone. Discussing children was definitely not permitted; also bestiality and drugs. Drugs were especially a big no-no since the owners worried that the lines might be tapped in some way by the police or FBI. However, I was allowed to pretend to be young by changing my voice, as long as I didn't mention my age. All the

services I worked for informed me that I was not obligated to take any calls concerning body mutilation or on any subject that personally offended me. There were, however, some services that would discuss anything. I, personally, felt better having some legal boundaries to guide me. We were told we were not allowed to meet our clients personally, or contact them outside the context of our job, and that if we did, it would result in termination.

GA: Did you get a lot of calls from minors?

DAP: Yes, they tried to call up all the time.

GA: Did you know when they were calling, or have any way of finding out?

DAP: I've seen people on television saying they had certain questions to flush out minors, but that's a lie. The only questions they ask are age and birth dates, and most kids are smart enough to have this written down in front of them. Sixteen year olds can obtain credit cards, and most credit card companies will only verify the name and address on the card. They do NOT verify age. There is simply no way to tell, unless they trip themselves up during the call, or if they sound young. I relied heavily on my intuition in the business, because more often than not, it was correct. You learn to sense many things from what a caller says and doesn't say. For instance, after working in the business for a few months, I knew instinctively if a caller was going to hang up on me before our conversation was complete, if his credit card info was bogus, or if he was going to dispute the charges later.

GA: Would you be upset if you discovered that your lover had been calling up Dial-A-Porn?

DAP: Not really. I think a lot of people use sexual stimulants, be it visual or auditory, myself and my lover included. He views

fumes



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adult videos, and that's not a problem for me, because he doesn't view them to avoid intimacy with me. I feel the same way about the phone sex lines. As long as he didn't use them to avoid me, or instead of coming to me, then I wouldn't have a problem. However, I knew before I started doing phone sex that it wasn't something that aroused him, and now that he's heard me (over and over!), I'm positive he isn't interested in it. Although I was very adept at creating believable, sexy fantasies, he would much rather have the face-to-face encounter.

GA: Was your sex life changed in any way through doing phone sex?

DAP: I'll say. It's been severely disrupted, to say the least. At first, the excitement carried over into my own sex life, but as I became disillusioned with the business, I lost interest in my own intimate needs. How could I not have? I talked about sex constantly—six days a week, 16 hours a day—watched adult videos, read sex magazines—all so that I could sound believable. The last thing I wanted to do was actually DO IT!! It's like owning a chocolate shop—all day long you smell the candy, make the candy, serve the candy and then you go home and have candy for dessert? I don't think so. I've been out of the business for eight months, and I am just now regaining my interest in sex. Other than *Adult Video News*, I haven't touched any sexual reading material. As for videos, I've only watched a few scenes and I found myself watching more from an analytical viewpoint. The pleasure was totally gone, and it was something that I really had to force myself to do. And I find that I crave romantic encounters with my lover all the time, instead of sexual ones. It's important to me that he just holds me sometimes. I've come full circle now, and I need to be accepted back into our relationship slowly.

GA: Were there things you liked doing phone sex that you miss?

DAP: What I loved the most was being able to come in contact with such a wide variety of men and the spontaneity of it. I talked with lawyers, detectives, carpenters, laborers and actors. These were intelligent, articulate men who wanted to have a good time without the threat of AIDS. That phone sex works at all is amazing to me because you have a few minutes to totally connect with a stranger and hook into his sexual mores and turn him on, not having any previous information about his likes or dislikes. Sometimes it worked, sometimes it didn't, but it was always an adventure because you never knew what to expect.

GA: What caused you to quit?

DAP: Why I quit is almost as hard to answer as why I started! While I hesitate to come off

sounding like some righteous pig, let me state again that I had a strict upbringing. I was raised with a strong sense of values and morals, and every time I picked up that phone and lied my way through a conversation, I was hurting myself. I didn't realize it at first, because I kept convincing myself that it "was just a job" and I needed the money. But doing phone sex was not something I was proud of. It wasn't something I went running home to mom with. I knew people would think differently of me. I found that out earlier when I went through my "Hey, why don't women openly discuss the fact that they watch adult videos" phase. If they treated me differently because of my videos, what in the world would they think if I dropped the words "phone sex operator" on them? I lost part of myself in all this, and I don't really know what it was or where it went. I only know that I miss it. And I'll never get it back again. The most important thing to remember is that you won't come out of this business unaffected.

GA: Do you have other advice or observations for those women who want to get into this business?

DAP: Or men.

GA: Men?

DAP: When I worked for the company in New York City, there were 5 of us "girls" working, but the owner told me that I was actually the only "real" woman on the staff. The rest were cross-dressers pretending to be women and a few were transvestites. The callers, however, never knew this.

GA: Ok, men too, then.

DAP: One piece of advice for anyone wanting to become a fantasy girl—never work for a service that has you call the men directly and will later reimburse you for your telephone bill. They might stiff you. Always insist on third-party billing or calling collect. However, if you do call collect, your phone number will appear on the caller's phone bill and so it's an easy way of having the client locate you. And you don't want to meet the clients. Ever.

GA: Why is that?

DAP: I was always told by every one of my bosses that there was something wrong "mentally" with the men who used the phone sex lines. To me, that sounds as if they're mentally unbalanced. I don't agree with that. Nor do I think they are dangerous. I have only thought that one of my callers was dangerous, and I've spoken with over 5,000 men. I do think that they have problems relating to women due to poor social skills. The majority of men that I have talked to are in their own little world, where the "perfect" woman exists for them.

Still, I have never heard of a good solid

relationship that has been formed through meeting a client, which is why I have never wanted to meet one. I've honestly never been tempted, although I have thought a large number were very interesting to talk with. But we're told to be what the customer wants. If a customer wanted me to fantasize about anal sex, and in reality, I hate anal sex, it doesn't matter. On the phone, I love it! It's the best experience I've ever had. If I keep up this pretense for months, and then suddenly agree to meet this client, disaster is imminent. I have to either fess up that I'm not what I said I was (and he feels cheated) or I have to continue to pretend. How can you base a solid relationship on something that started with all lies? In my case, I had virtually no sexual exploits to call my own, and 99% of my "pitch" was contrived.

Phone sex girls are a lot like adult film actresses. In order to be the best, we have to create this illusion of being hot and sex-crazed no matter what. We are constantly engaged in orgy after orgy in our spare time, when in reality, we're probably spending our spare time grocery shopping and picking up the dry cleaning like everyone else. But, unfortunately, we've created this illusion, so when a guy meets us in person (the guy who's in his own little world) he expects us to be instantly "in heat."

Case in point. Numerous men have offered to fly me to their home for the week-end, and I don't remember any of them telling me we'd spend our time discussing the great writers of our time! On the other hand, if we don't talk constant sex and if we don't act hot, they aren't interested in calling us back. It's a never ending cycle, with no clear-cut winners or losers.

GA: Did you tell your clients that you had decided to quit?

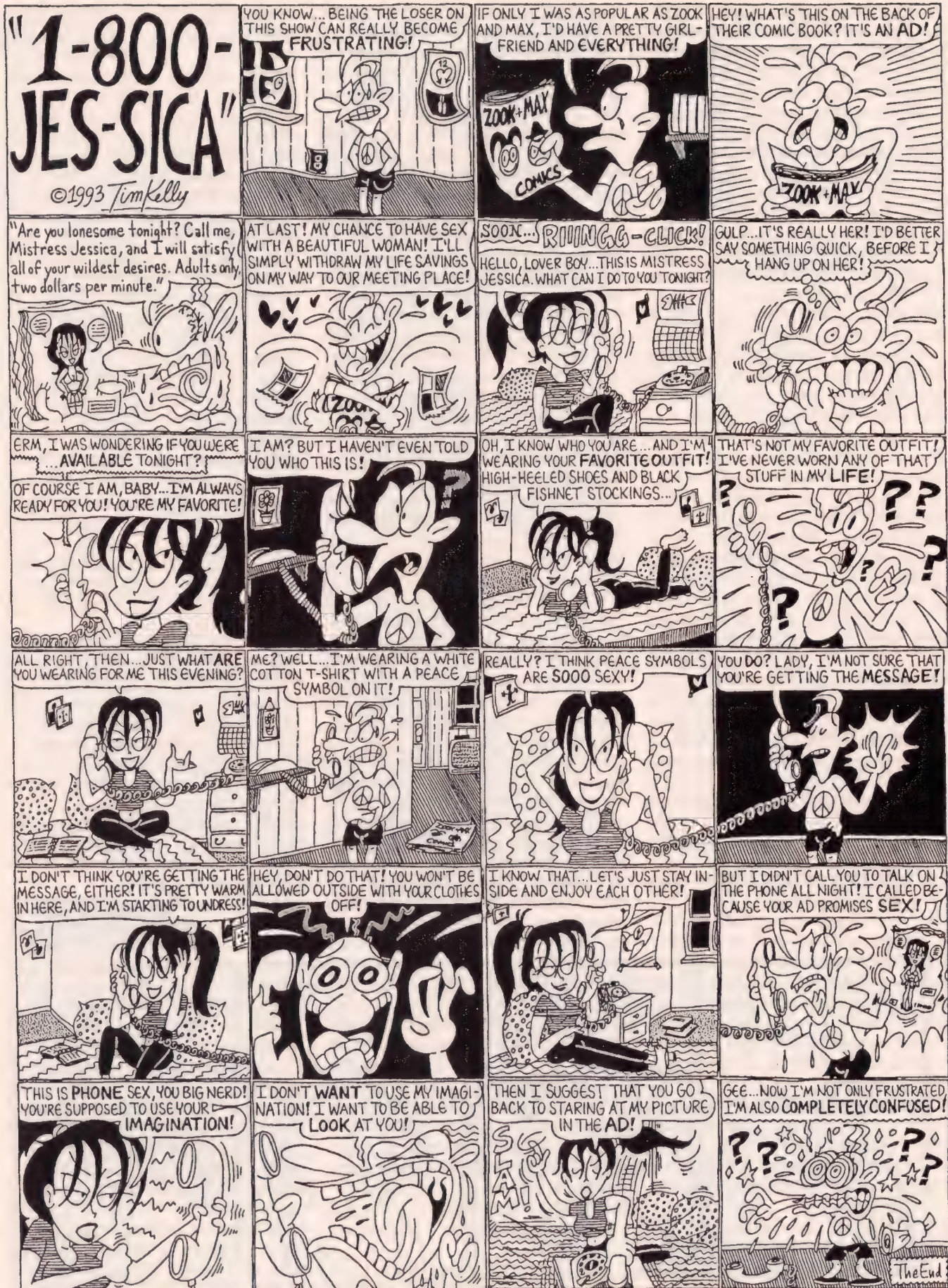
DAP: I did tell some of my favorite clients.

GA: How did they take it?

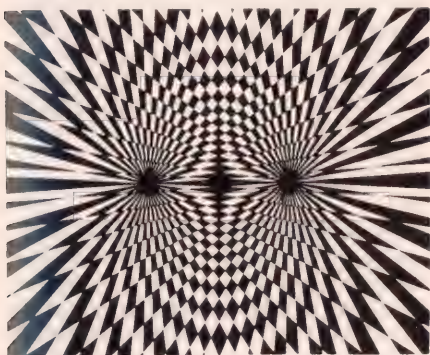
DAP: Some were very angry (for their own selfish reasons obviously), others were happy for me, and one gentleman actually cried. The men who were angry felt I was "abandoning" them, as I had taken close to four years to build this phone "relationship." I felt then, as I still feel now, that I have to always do what's right for me. Working on the sex lines was beginning to hurt me in many ways, and I knew it was time to get out. Still, other men gave me their calling card numbers and wanted me to call collect, but I never did. I knew they would expect phone sex from me, and I wanted to cut all ties.

GA: Do you have any final thoughts you wish to share?

DAP: I know the purpose of this interview was to discuss the realities of the phone sex industry, and please keep in mind that there



are some not so pretty aspects about every industry. If you enjoy working for or using the phone sex lines, bravo. Do what makes you feel good. I really believe that phone sex provides a valuable outlet for men, and if I've come across otherwise, that wasn't my intention. Obviously there's a need to talk and be heard, or this industry would not be thriving today. And I think creating fantasies is a very healthy part of sexuality, and I sincerely hope that more couples learn to use this tool together. I've heard a lot of wives complain (and scream!) about their husbands using the phone sex lines, and I couldn't help but wonder that if maybe we learned to talk to each other a little more, instead of seeing each other as the enemy, it might not be necessary for us to depend on total strangers for our sexual gratification. ■



THE TOP TEN LINES EVERY "FANTASY GIRL" HAS HEARD (AND THE TOP TEN RESPONSES WE WISH WE COULD MAKE)

- ⑩ "Do you like this job?"
"No, but I lost my job with NASA."
- ⑨ "Can I meet you?"
"Get a life."
- ⑧ "I don't want to screw you, I want to get to know you."
"I don't want to screw you either."
- ⑦ "It makes me happy to make you happy."
"Make me really happy - hang up."
- ⑥ "What do you like about this job?"
"I get paid for answering really stupid questions."
- ⑤ "This is the first time I've ever done anything like this."
"Yeah. Sure. Right. Uh-huh."
- ④ "I have sex with my girlfriend four times a day."
"Sorry, but inflatable girlfriends don't count."
- ③ "I don't believe you're touching yourself."
"I don't believe you have a ten inch penis but you don't hear me complaining."
- ② "Is that your 'real' name?"
"Would I lie to you?"
- ① "Have you ever had sex with a woman?"
"I was wondering the same thing about you."

"I would also like to take this opportunity to thank you for including my catalog in your review section and, for that matter, for the great review you gave me. I had at least 50 requests for my catalog directly as a result of your review, and I thank you most kindly for that."

-Steve Bronson
Owner, Wildman Steve's Records, Auburn, AL

"Gray Areas is the red-hot center of trends that are bringing adult entertainment into the 90s (and beyond). As satisfied advertisers, we're pleased to be aboard. Your readers are joining us on the Cat Network, a nationwide, 24-hour date line. Callers can meet through the ease and privacy of voice-mail, or use Call-Thru (tm) to talk live. Our first ad in Gray Areas received about 120 calls. Exciting and engaging people, they've spent about a dozen hours on the Cat Network (so far) forging friendships, networking and planning dates, parties and raves."

-Melissa Austin
Cat Network Affiliate

SHOULDN'T YOUR AD BE IN GRAY AREAS?

GETTING GRAY WITH STEVEN D'ONOFRIO, DIRECTOR, ANTI-PIRACY UNIT, RIAA (RECORDING INDUSTRY ASSOCIATION OF AMERICA, INC.)

Steven D'Onofrio's office is full of pirate memorabilia. There are pirate flags, a bookcase full of examples of seized CDs, and even a pirate troll doll. On the wall are gold and platinum awards (including one for R.E.M.'s *Out Of Time* and one for John Lennon's *Double Fantasy*) which the RIAA (Recording Industry of America, Inc.) awards to certify LP sales. There are numerous photos of Steven posing with famous musicians and he's got some laminates including one from the Grammy Awards. Behind his desk was a copy of Frank Zappa's *Beat The Boots* boxed set, Paul McCartney's *Unplugged*, Bob Dylan's *The Bootleg Series* and the recent book *Stiffed*.

As is the case with almost every interview we do, this is the longest interview ever done with the RIAA. It took well over a year to get Steven to consent to talk to us. I refused to give up. Understandably, many journalists are out to write smear pieces or they do haphazard, quick reporting. When we confessed that many of our audience were pirates (they record, collect and trade or sell live concert tapes), he was initially hesitant. After reading *Gray Areas*, however, he consented because it's clear we treat all sides fairly. We spent over two hours conducting the interview below and another half hour talking off the record.

I pursued this interview so vigorously because I believe it always helps both sides to listen to each other. Finally, the laws are clearly explained and there is some detailed information on the severity of the problems facing the record industry.

Before we left the RIAA's offices, Steven showed us two videotapes of actual busts. These involved counterfeit cassettes as discussed below. I was unprepared for the sheer volume of what I saw, the lack of attention to quality recording equipment, and the greed involved. There is no way the people arrested in those cases were fans of most of the bands they were counterfeiting. There were simply thousands of bands involved and there were hundreds (if not thousands) of tape labels for each of these bands.

I think that if my first exposure to this subject had been through seeing arrest videos like these I would not want to hear about tape traders. As you know, I think live tapes are great, but this is another matter entirely.

We also looked at some of the actual counterfeit cassettes. At first glance, they look exactly like the real thing. However, as soon as you see the real thing next to the fakes, it's obvious how shoddy the fakes are. We saw shrink-wrap that did not follow the style or color the various major record companies use. We saw record company logos missing, incomplete or with smudged ink. We saw color discrepancies in the photographs and cover art. I saw enough to get physically sick.

Counterfeiting exists in almost every industry. Most of the problems discussed below also apply to movies, books, software, watches, clothing, etc. We hope this interview makes you think twice before supporting counterfeiters in the future.

more of the legitimate recordings distributed in the U.S. each year.

GA: Does that include independent record companies or mostly majors?

SD: Absolutely. The majors make up the largest percentage in terms of sale units, but the largest number of our members clearly are independents. A lot of people do become members and it's a very minimal fee structure, based on your dollar volume sales.

GA: And as we'll talk about later, it only takes one recording to have problems.

SD: Yes. It's like anything in life. It takes one theft of anything.

GA: How many members would you estimate that you have?

SD: Again, that changes so much day to day, because a lot of the independent labels and labels that have one recording out there or five may not pay their dues for this year and they drop out. We

presently have 75 full corporate members which encompasses about 250 record labels.

GA: You address pirating, bootlegging and counterfeiting, and I thought we should start probably with a definition.

SD: Okay, sure. Piracy, in a generic sense, is the unauthorized duplication or the subsequent unauthorized sale of recordings without the permission of the owner. That could be a record company or the performer. There are three specific kinds of piracy that we refer to in the industry.

One is counterfeiting which is the duplication and subsequent sale of recordings that have been released legitimately by the sound recording

owner, or the record company. It copies the artwork, the packaging the trademark, the graphics. They try and deceive the consumer into believing it is identical to what was released legitimately except for quality. There's almost no difference other than sometimes the person who puts it out will not go through all the trouble that some of the record companies do. For instance,



The RIAA sponsors the Gold and Platinum Awards Program to document sales of audio and video releases

Alan Sheekier

Netta Gilboa: How long has the RIAA been around and what in general does it do?

Steven D'Onofrio: Since 1952. The piracy unit began in the early 1970s. It is a trade association for the record industry. Our member companies are the manufacturers and distributors of pre-recorded music. They account for about 95% or

with the insert card or the J-card, they may not duplicate the back, the fold out information, what we call a multiple gate fold, where you have all the lyrics or all the credits. They may just do the front portion of the J-card. That would be a counterfeit.

Pirating can take a few different forms but basically it is the duplication of sounds that had been released legitimately but not generally the packaging. It could be no more than just duplicating the entire sounds of a legitimately released recording without copying the artwork, packaging, the trademark, etc.

Another example might be where someone takes a legitimately released recording and remixes it and makes a dance mix of the same recording. It is a copy of a legitimately released recording, but it's mixed differently. Sometimes it may take the form of a greatest hits compilation that was never released by the record company. It was much more prevalent in the 8 track days where someone would release the greatest hits of Willie Nelson or the greatest hits of Elvis Presley and the record company had yet to release those so they saw that as an opportunity to capitalize illegally. But pirates can take other forms. We are seeing it for instance in CD compilations now where the recordings hadn't been released in that format together in a particular country, particularly outside the U.S., and someone chooses to put those together and release the package. Again, they may be the greatest hits of an artist.

And the last one would be bootlegging which we consider again live performances at a concert, sometimes over the air.

GA: How about studio recordings?

SD: I think the public refers to that as a bootleg. In the past and in a very broad sense, it may have been discussed as a bootleg but technically what we refer to as a bootleg would be things that violate the state bootleg statutes. In many cases, associations abroad and a lot of other organizations may refer to something as a bootleg in the generic sense that it means studio outtakes or maybe a white label recording. In fact, when we deal with counterfeits, a lot of the media refer to counterfeits as bootlegs, but from a technical standpoint, from the law itself, it's generally live concerts. Someone going in with a handheld mike. That's a technical legal definition but clearly there are many times you may see general references in the press and so forth to bootlegs and they are talking about anything that's a rare recording that hasn't been released, an outtake or whatever.

GA: We would rather stick with your definitions. Which of those three is the biggest problem currently?

SD: Absolutely counterfeiting in the form of the counterfeit cassette. Absolutely where the vast majority, almost all of our resources, are used towards fighting the counterfeit cassette manufacture and distribution problem. There's no question about it. We only use a small portion of our resources in terms of personnel, dollars and energies in fighting anything but the cassette counterfeit problem.

GA: And the counterfeit cassettes mostly show up in terms of street vendors?

SD: Street vendors, swap meets, flea markets, convenience stores in many inner cities.

GA: I haven't seen any in convenience stores!

SD: Yeah, absolutely. For instance we bring civil law suits, civil ex parte litigation. They're used mostly by, for instance, either artists or management companies or the T-shirt companies such as Winterland who have licenses. When there's a concert and you have all the vendors outside hawking illegal T-shirts around there, they get a seizure order for a limited period of time usually within a few days before and after the concert within a given geographic range of where the arena is. The court order then allows them to get civil marshals to go and seize the T-shirts that use a trademark or a tradename of the artists, and can seize them within that given time frame of that concert, and sometimes they get orders that follow the tour around the country. It allows you to deal with vendors and take away the illegal merchandise.

GA: When you don't know their address.

"NO RENT, LOW OVER-HEAD. THEY SET UP IN FRONT OF LEGITIMATE RETAILERS AND EVEN IN FRONT OF STORES THAT ARE KNOWN AS BOOTLEG TYPE STORES THAT MAY BE SELLING BOOTLEGS AND THAT ALSO SELL LEGITIMATE PRODUCTS. WE ACTUALLY DO HAVE SITUATIONS WHERE THERE WERE BOOTLEG STORES THAT COMPLAINED ABOUT THE COUNTERFEITERS SETTING UP IN FRONT OF THEM."

SD: When you don't know where they are and who they will be that you are seizing property from.

GA: But you know for sure that the crimes will be committed.

SD: But you know it's very likely based on affidavits. You show that at the first few concert venues people are doing that. You show from prior experience in that particular city, that it's a regular practice and you put that before the court and make your case and hopefully get your order, if the situation requires it. We've been doing that with counterfeit cassettes because you walk onto the streets of New York and on many street corners you see vendors that move from one location to another depending on the day of the week it is and if you wanted to seize that property, you would never know who it is you are going to seize it from on any given day and at what location. So you go in and you'll get these civil seizure orders. That's been one of our big ways to clear a

lot of the street vendor problems in many of the major cities. Obviously vendors are a very highly profitable business. Many of them don't pay taxes, they don't have business licenses in many cases.

GA: No rent.

SD: No rent, low overhead. They set up in front of legitimate retailers and even in front of stores that are known as bootleg type stores that may be selling bootlegs and other products. We actually do have situations where there were bootleg stores that complained about the counterfeiters setting up in front of them.

GA: That boggles the mind.

SD: It is kind of funny because they are selling illegitimate product also in the stores.

Mainly in inner cities we are finding some of the stores that may sell alcohol, or even a convenience store that's literally locked into a gas station that may have a rack of tapes. Frequently those racks of tapes are counterfeit cassettes. Usually price is one thing you look to. Three to five dollars for a front line brand cassette would usually make you think twice about purchasing it because that's generally below what manufacturers sell the product at. Also many of the packages look identical even for different record companies who generally have their own way of packaging the type of cassette they use such as the color of the box. Some use a black back, some use a completely clear, what we call a library box, some of them have different kinds of shrink wrap. They all look absolutely identical. Even the graphics look like they are all off-centered just the same way for different labels. But you do find that a lot in inner cities.

For instance, in Detroit we had 30-40 mostly convenience stores, where we seized counterfeit cassettes under ex parte seizure orders. We are finding that a lot in inner cities right now. The stores will be selling liquor, or general convenience store merchandise and they have a rack of maybe 200 to 1000 front line titles selling tapes at about five bucks each. Generally they are counterfeits and that's become a bigger problem.

GA: And I hear sometimes if you play those tapes that they are not actually what it says on the box, or they are not the same type of quality?

SD: It depends on the quality control. There's absolutely very little incentive for the counterfeiter to have any quality control because he knows most of the vendors are going to keep moving, so there shouldn't be a big concern on the vendor's part about the consumer returning it. And so frequently you'll find it either has the same recording, the same A side on both sides or the B side on both sides; you'll find the B side might be blank; you'll find that one side may bleed through to the other side so that you may hear in the background tracks from the other side or a portion of the recording as an echo from one on the other track. Frequently you'll find tunes missing, sometimes you'll find that there's not the same artist that you think on there because the counterfeiter puts the sound on usually and stamps the product and they may mess up as to which one belongs on which as far as how they stamp them. So that does happen. Sometimes they put the right artist on but there is no quality control and there is no incentive for them to have quality control, so the sound may very well be muffled. They don't generally maintain their machinery, they use the

cheapest tape and they don't use a commercial master but they use a consumer copy that they'll buy at the local record shop as a master and they'll keep running that through at high speed. It takes about a minute to duplicate both sides, and they'll use that continually until literally the master tape just breaks from being run through the machine so many times at high speed, which obviously puts a lot more pressure on the tape when you are running at a speed of about a minute to play the entire 25-30 minute program for each side.

GA: And when you are doing it a million times.

SD: And frequently you'll find that they are not making a hundred copies but several thousand if not tens of thousands. We know that not because they keep business records but by the volume of insert cards they have.

GA: What exactly are the laws and how useful are they?

SD: Okay, well there are several sets of statutes. There's the federal statutes and state statutes also. You have criminal and civil schemes. The federal one would be primarily federal copyright law. You also have civil and criminal violations of copyright law. That is useful. The statute is a very strong statute in terms of protecting copyright owners. Federal copyright law protects sounding recordings from February 15, 1972 and later for the sounds themselves which is a different right than the graphics that might be on a package or the musical composition right. You have a mirror image generally in 49 of the 50 states for the pre-72 recordings. For instance, the Beatle recordings, at least the initial mixes, would be pre-72 and therefore would be protected on a state level, either criminally or civilly.

GA: Which is the state that hasn't taken advantage of that?

SD: Vermont.

GA: Why?

SD: We have never had, as far as I remember, any complaints about any piracy up there. So, we haven't had to go in and ask for a law on a state

level if there is no problem. I've been here 12+ years now and I don't ever recall a complaint up there. So we've been fairly lucky in Vermont.

GA: Which states have the worst problems?

SD: Okay, well it depends on the type of violation. But for instance, New York now has the street vendor problems, although that has turned around. For the calendar year of 1992 law enforcement seized, and we in the civil context seized, close to a million pieces from the New York Metropolitan area, mostly counterfeit cassettes.

And we really did make a dent. It is still a fairly sizable problem but nowhere near what it was a year and a half ago. And, in fact, now I think with the exception of certain streets where we do have problems in New York, if you walked down midtown Manhattan you won't now find the counterfeit cassette vendors as numerous as you would have a year ago. You will still find people hawking watches and a lot of other merchandise but I think we have actually made a dent.

California is clearly our leading problem at the current time, both on an illegal manufacturing side and on a sale side particularly in the swap meets and flea markets. Probably more swap meets and flea markets take place in California than any place else in the country, and it's conducive to selling a lot of unauthorized product, not just sound recordings. You can walk into the many swap meets in California and find all kinds of counterfeit merchandise whether it be clothing, watches, whatever.

GA: Movies.

SD: Movies, probably movies, I don't know if that is as much a problem at the swap meet level as it is with retail stores where they're buying one copy legally and making two or three illegal copies. California though is clearly the biggest problem. No question about it, all the way down the chain from the manufacturing to distribution to sale.

We were talking about the federal scheme for post 1972 recordings, state scheme for pre-72 recordings, they both have civil and criminal remedies. The criminal side we talked about, the copyright act, that's a five year felony for the first offense and now the new act has a \$2,500 value requirement for recordings and requires that ten or more copies be manufactured or distributed within a 180 day period. The criminals will know under the guidelines pretty much what's going to happen as far as sentencing.

GA: Plus that particular law has been very publicized because it also affects the computer industry.

SD: Yeah, it's now all copyright infringements, no matter what type of infringement, are the same level. It just becomes a question of the value and so forth and how many copies are distributed with the infringed copy, but all of them are felonies now whether it be a computer program, a motion picture, a sound recording, or a book. Everybody is on the same level and that's the criminal scheme



Terry Hughes

as far as the sound recordings go.

As we said before there are other copyrights. You can have musical compositions that are infringed and obviously when you counterfeit a recording, you don't pay any royalties to the artists and don't get a license from the record companies. There's very little chance that the counterfeiter is going to go pay the musical composition owner or file for what we call a compulsory license. Because they just don't do it. They don't want people to know who they are. So you have that right as well. So you basically have three or so rights in a sound recording package. Again that has to do with counterfeiting but generally also applies to pirating also. Then you have the civil scheme which allows you to bring a civil suit as a copyright owner and you can get either actual damages of lost profits or what we call statutory damages which are by statute provided for if you can show willful infringement. You can get up to \$100,000 per copyright infringed.

GA: So you catch someone with 20-30 CDs or tapes, how does the court figure out what the damages are?

SD: Well, you settle that kind of case. Those are usually not the kinds of cases we bring to the courts. Sometimes we have brought cases with flea market owners or vendors where we literally handed them cease and desist letters, went back a month later, the same guy is still selling tapes, so we know that we haven't changed his way of doing business. We wouldn't generally sue one but we sometimes do that when there's a pocket problem in a particular region. It's not very cost effective to do that, most of those people will be judgment proof and you'll very rarely ever get money out of the transient vendor situation. So we don't really spend much energy there. Usually most of that is done either by the cease and desist route or by some criminal seizures where there was a concentration of vendors in an area.

Generally when we set up some kind of project where we are going to sue a number of retailers in an area we put them on notice, and generally have some kind of chart in which if you have X number of tapes that you are found distributing or you've sold or we can get books and business records great, most of them don't keep them, so it's based on what we see physically. We will set up some kind of a scheme that would be equitable in terms of how we settle that case. But generally if you do





Imprinting on legitimate cassette

Barbara Kinney



Imprinting on counterfeit cassette

Barbara Kinney

go to court on a case, what you have to show is what you can best show from knowledge that you have about the case. It could be an informant that's worked in the factory that knows how many tapes they've been making. Or if there are business books and records there that reflect the number of what we call C-0's, or what you'd call blank unrecorded tapes and they are buying them custom loaded from a time loader, you'll know how many pieces they were theoretically making. Most of the people that are counterfeiting don't also make legitimate product. The tape loader who did a loading for the counterfeiters may load for legitimate clients as well as illegitimate clients but the person who is putting the sound on, very rarely also does legitimate music. So that's another way to tell their volume. Based on that, you would be able to show the court what might be a loss to the industry. But it depends on the case. There's not really one kind of measure of damages. If the person is a recidivist, and you either sued him before and now you are going in on contempt, or he's been previously convicted criminally, you have a better chance in terms of statutory damages which are discretionary with the court in convincing the judge that you should have a higher level of damages.

GA: One thing that I am hearing from you is that you try to work with these people with cease and desist letters.

SD: Absolutely. We send out a very large number of cease and desist letters with people on the retail level.

GA: Do any of them work?

SD: We have actually started to have some effect now. In the last three to six months, we revised our letter. We've actually put together a list of demands. So I think that's really helped, because the responses we used to get were, "We've stopped selling them, and since you wrote us the letter, the guy came by and picked up the tapes and we don't know who he is." But if in your original demand letter you are saying, "We would like to know who your source is, please contact us before you do anything with the product," you are at least still in the loop in the scenario, so that we can get back to, which is really what we seek to do, the person who is manufacturing the product. That's the person who is putting it into commerce. That's the person who is creating the problem. That's where we put our energies. We already

have enough by the time we've sent the cease and desist letter, we generally will have purchases in hand, to bring the litigation and the lawyers are generally very cognizant of that on the other side, and they tell their clients to "cooperate." What we really want to do is just trace them up the chain and that's the end of the case generally with the retailers. Unless it's been a retailer that doesn't respond, and we wait a few weeks, and if they don't change their business practice, if the problem is big enough particularly in that area with a lot of retailers, then we will bring litigation.

So we've covered federal, criminal and civil copyright infringement. There are other federal laws trademark laws, both civil and criminal.

GA: We should explain what the trademark covers.

SD: Record company logos, it could cover the band logos, generally when we refer to it in terms of civil litigation, or in the criminal cases, we refer to the record company trademark. And under trademark law, civilly under the ex parte program that we talked about before for seizures, you can seize product based on trademark ownership, and if it's an unlawful use, meaning that you printed the trademark on product without the authorization of the trademark owner, the product can be seized. There are also federal criminal trademark laws that would allow the government to bring a criminal case and make seizures, a search warrant or a site seizure, for the trademark violations and would also allow for similar sentences to the copyright law up to five years in prison.

GA: So when you go after someone you can get them both ways at the same time?

SD: Yeah, because it's two separate laws that are being violated. The third one would also be a counterfeit label law, trafficking in counterfeit labels, and that's an older statute that was revised several years ago. Basically someone literally manufactures and distributes labels that are intended to be affixed to a counterfeit audio recording. It's also a federal violation for five years in prison and it could be audio or video labels. In the earlier days when the counterfeiters were using paper labels, it was meant to get at operations that would do no more than just make the labels and they were not violating any copyright law. They were not doing any insert cards which would have copyrighted graphics but they would stamp the labels and they'd say, you didn't catch me with

anything, and there's no music on there. And so what you found was happening is someone would put the sounds on, some print company would do the insert cards, and you'd get those two businesses and you'd shut them down. If you didn't have this other statute, the person that was just merely stamping information on, particularly if you left the trademark off, which sometimes happens, you would have no violation other than showing some general conspiracy and that sometimes can be difficult.

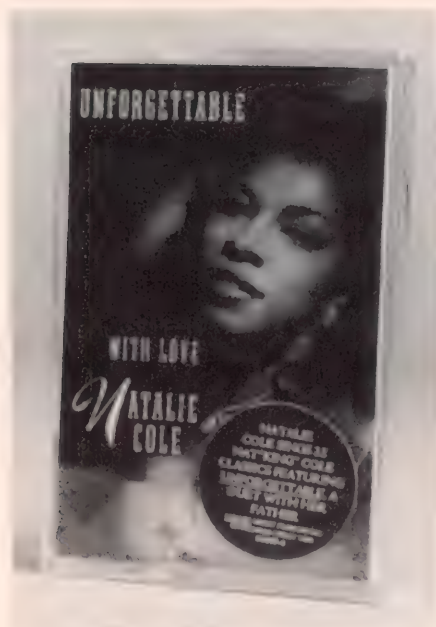
GA: They are certainly part of the problem.

SD: That was the purpose of the other statute and it was before there was a criminal trademark law also. The counterfeiters don't usually do business in one location so if you get them, there's one location that stamps the information on the cassette itself and another location will put the sounds on. Yet another location will be your print shop that will do the insert cards, and then you might have a final location that puts it together and then keeps it in a storage room or warehouse facility so that even if you get the manufacturer location...

GA: You don't get all the product.

SD: Right. You don't get all the product and so you don't take them out of business completely. And that frequently happens. We took down a manufacturing operation for instance last year in October and it was a mid-size facility. The law enforcement took a lot of equipment out, but it wasn't until late January or so that they got the storage facilities, and the storage facilities were nearly 300,000 pieces and had they not gotten that, you know that's an awful lot of product that goes out into the mainstream even if you knock out the manufacturing facility. This is why they try to spread it out as much as possible. That's the purpose of the third law; it was to get the other parts of the operation that you might not have been able to get as far being able to prosecute all people in the conspiracy.

And then there's the rest of the state scheme which goes to pre-72 recordings which are basically, if you manufactured or distributed without the authority of the owner of the sounds, which would generally be the record company, you can be sentenced to whatever that state's statute says criminally, and it's generally four to five years in prison, so it almost mirrors the federal copyright law for post-72 recordings. And the rationale



Shrinkwrap packaging on legitimate cassette

behind that is just because someone duplicates a 1968 recording or 67 recording of the Beatles, and then also duplicates the latest Madonna recording, there's no difference in intent on that person's part, he's doing the same crime.

GA: And he's making the same money on both.

SD: Same money and so why should it be any different just because there's no federal protection? So the majority of the states now have felony legislation that has the four to five years in prison for first time offenses.

You also have something on a state level that's similar in many ways to the counterfeit label statute. What that does is say that the state law requires that the true name and address of the manufacturer be put on the outside of the packaging and that has nothing to do with the sounds being legal or illegal. It's a consumer protection type of statute, and, in fact, the original statutes were misdemeanor statutes, and they went back to the 1970s in many cases whereby people were making these pirate compilations. A lot of the state piracy statutes weren't necessarily yet in place. And so a lot of the states came in with state true name and address statutes so at least you would be able to know theoretically who the pirate is, to go back to him to return it if there was no sound on the recording, or if the sound was terrible. Obviously, pirates do not put their names on the product, because even though they wouldn't violate that law, if they did so you'd know where to find them.

GA: When they are putting nothing on side B, or the wrong thing, they don't want to be found for that either.

SD: Right, exactly. So these state true name and address statutes work on any type of recording whether it be a pirate recording, a bootleg, a counterfeit or even a legitimate recording. And it's more than just a proprietary right, which is what the copyright law, and what we call the unauthorized duplication statute for the pre-72 recordings protect. This statute goes beyond that. It's the public that's being deceived here by not having the packaging. Not having the true name

and address on the packaging is very much like the counterfeit label, you are trying to deceive the consumer as to the source of origin or not inform him or her at all.

And the third type of state statute would be what we talked about earlier in terms of trying to define bootlegging; state anti-bootleg laws, which generally require you to get the performers consent to either record, and later manufacture or distribute copies of the recordings.

There are also civil remedies on the state level which apply to either pre-72 recordings or the bootleg recordings, which are generally unfair competition laws, meaning that you are unfairly competing with me because I have the right to do what I do as a record company; or as an artist, I have the right to put out the product. You don't have the right so you are unfairly competing with me. That's pretty much in a nutshell most of the laws criminally and civilly. I kind of oversimplified it, but at least it gives you background on what we use here civilly, or law enforcement uses criminally.

GA: The one thing that I'm hearing is that the big fish manufacturers know exactly what these laws are and that's why they have several different offices doing this in parts so that you only get part.

SD: Generally the smart ones do. They know it's illegal. They may not know what crime it is that they are committing, but they know they don't have the rights to do it. Many of them are also dealing in other illegal merchandise, not just counterfeit tapes.

GA: What else have you found?

SD: Well, there's a variety. We've had several cases with the Secret Service because not only were they counterfeiting insert cards but they were counterfeiting money. Drugs.

GA: Drugs sounds like a natural to me.

SD: Quite often. Many times the law enforcement will be going in for drug busts or other crimes and also find the counterfeiting tape operation and they call us up and we then help them put together a search warrant to go back in again. They'll go back so that they have a nice clean search warrant for a second time. A person who bootlegs audio recordings may also bootleg concerts, or concert videos, but you don't find usually too many of the manufacturers of counterfeit cassettes getting involved in anything else because it's such a clean, nice easy business, they don't have to worry about having a second kind of product. Drugs, and maybe counterfeit money.

GA: The money surprises me but when you think about it, it makes sense. How many investigators do you have, what's the budget, how many more do you wish you had?

SD: We have 11 investigators now. I have six staff lawyers. Three of the staff lawyers are based regionally. The investigators are based regionally, mostly where the major problems are, mostly in California and in New York, but they are spread around the country and they have regional responsibilities. Budget I really can't comment on specifically but it's in the millions of dollars.

GA: Bet you wish you had twice the budget, ten times the budget.

SD: Definitely wish I had more budget than I have now because the problem is growing. There are quite a few different issues out there, it's not just



Shrinkwrap packaging on counterfeit cassette

counterfeit cassettes.

GA: I've seen the problem grow myself in the last couple of years.

SD: Now we have so many other forms of piracy where people are putting out dance mixes that are not authorized. People are putting out illicit CDs, bootlegs that are imported from abroad. We have DJs that buy one legitimate set of records for play at weddings and restaurants or whatever; then they have ten other DJs that work for them, and they make nine or ten other sets of those records that they buy legitimately, and put them on tape, and then cue them up. That's also piracy because they are buying one legitimate set and then copying them nine or ten times over.

GA: And for commercial use.

SD: And for commercial use. Absolutely. That's the thing. And you multiply that by all the DJs that are out there, and you know that's a sizable loss of revenue, plus the legitimate DJs that are doing it the right way get very unhappy about the guys that aren't doing it the right way. So that's another major problem, and this didn't exist several years ago, and there are more and more problems like that.

GA: Or radio stations looking for out of print records so that one station copies them for another.

SD: Again, that's not an area that we spend much time on, but what you will find now is their "make a tape operation" where they'll buy the one archival copy of old recordings, and you'll come in and pay a fee and get a record that might be an old recording that you might not be able to easily find, and they duplicate them without any authority from anybody, whether it be a record company, or music publisher, and then sell a copy on a tape to some place. And that's happened quite a number of times over the years too. That's a new problem.

GA: Is vinyl bootlegging still going on?

SD: The big dollar sales are probably in CDs because of the retail price of the CD being higher than vinyl, and I think there's a greater profit margin for the bootlegger because of that. I don't know that I can compare the quantity of CDs to

Barbara Kinney

Barbara Kinney

vinyl as to what we see in the stores and so forth. Suffice it to say when you have a record convention it's a lot easier to truck a few thousands CDs than it might be to truck a few thousand LPs. So we've been seeing CDs more and more, and there's a bigger consumer demand for it. But there's still a lot of vinyl.

GA: And when did these record convention problems start? Because I kind of remember going to record conventions fifteen years ago and they had vinyl.

SD: They've been around since I've been here. I can remember the Elvis Presley conventions in the 80s that you would find bootleg recordings at. In the early 80s, they would have bootleg vinyl, probably even bootleg 8 tracks in those days too.

GA: And I haven't seen any counterfeits at the conventions but I do see two other obvious things. One of them is bootleg CDs which are just tapes put on CD and the other one is bootleg audio and video. They are sitting there complete with television sets, VCRs, head phones for you to listen to them.

SD: You see those out there, and it is a matter again of our prioritizing, which again goes to concentrating our energies on the manufacturers and distributors of counterfeit cassettes. We clearly go after bootleg manufacturers, and again that's where it's probably best to use the resources, but clearly the conventions are there, and it's the same thing like swap meets. We can't be tracking down every vendor at every swap meet forever. Again, we try to emphasize our program on the manufacturing level. I'm talking about someone who has the master tape for the bootleg, and he goes either to a broker or a CD plant and says, "I want 1,000 copies of these." That's where our emphasis will be put in terms of going after someone, rather than the guy that happens to have one tape and dubs a second copy of it himself at his own place, using a high speed dubbing deck, and he'll keep one in inventory.

GA: Are you feeling that the money is less there then it is in the counterfeits or is it that you are feeling that your clients, the record companies, care more about the counterfeits?

SD: One for one, displacement of loss in the industry is in the counterfeit cassette because generally the consumer may be inclined to believe that he's buying legitimate product, but he's buying illegitimate product. The consumer wants to buy that piece of product. The record company has the rights to put it out, and so there is a very close correlation between buying the legitimate product there, and getting deceived and buying the legitimate product. Probably he did want to buy the legitimate product. You can make all kinds of cost arguments if it was \$9.00 versus \$5.00, but clearly they wanted that piece of product, and the record company had the right to put it out. Clearly there are those that will make arguments in terms of bootlegging as to whether it does displace sales or not, but really what you are talking about in terms of priorities, from our standpoint, is what the record companies are hurt the most by. Clearly counterfeiting is the biggest problem. Record companies and artists get disturbed when they spend months on creating and marketing a particular record. There are an awful lot of artists who have recorded a lot of things that they don't want, for whatever personal reason,

released. Just like any other property right, they have the right not to do so. Whether it be an audio recording; whether it be a painter that paints his own picture, and then decides not to put it out; you just don't have a right to go out there and steal it. Clearly the record companies do care about bootlegging. Given the resources we have, we concentrate our energies on the best cases and do the best job for them. Clearly cassette counterfeiting, and if CD counterfeiting became a problem, certainly that would be a major emphasis for us as well. We do put a lot of energy into bootleg CDs because that you can stop at the source. You are dependent on a CD plant to assist you.

GA: These bootleg CDs seem to be mostly imports, I've heard there's a problem with the foreign copyright laws and that that's one reason why they are allowed to be made in those countries?

SD: Well, in some countries there may be no protection for sound recordings whether it be bootlegs or whatever, or there may be very short periods of protection. Or there may be technical reasons why, from the sound recording side, they may not be protectable. When the recordings get brought into the U.S., it is judged by the U.S. law, not by the foreign law. If you are going to distribute them here, it doesn't matter where they were manufactured. It's a question of whether they were manufactured with the permission of the owner of the sounds, and what you do is impose the U.S. law under the Copyright Act as well as under the state laws, which say that it was manufactured without the authority of the owner. Otherwise, you violated the rights of the owner, and it could be criminal or civil liability. Again, it goes to intent. If a recording is made totally without any authorization; let's say in a Far Eastern country, where there is no law or the law is very poor or it doesn't apply to that particular recording - just because it's legal in that country doesn't mean that it's legal here. There's no question that even if it was made without required authorization abroad, once it comes here it absolutely would be illegal unless the owner gives permission here.

GA: And it will come here because they are not going to sell a million copies in Thailand.

SD: That's right, exactly. They do not make millions of copies of Bruce Springsteen's live concerts for the Czechoslovakian market because there aren't the million CD players necessarily in the consuming public there. Obviously it is going to be exported. American music is popular throughout the world but clearly when you are making pirate Country music greatest hit packages in Czechoslovakia in the tens of thousands they are not necessarily destined for that marketplace. In fact, we've had plants that themselves decided to get into some piracy business. Instead of having the customer come to them, they in the downtime decided to see what the greatest hits are, and to put them out themselves, and to be the manufacturer for their own marketplace.

GA: Since these CDs are illegal here, why are they imported?

SD: They are not generally available in the marketplace so people bring them in. Perhaps not with the packaging, but with the discs mislabeled as to a different artist other than what is embodied on the discs. So it may be the Beatles when you

listen to it, but when you look at the CD it doesn't have any artwork with it, and it's just literally on a spool when it comes in, or it says the Beat Brothers. Well, someone who makes it abroad in a plant, say in the Far East, may or may not recognize those particular artists, and they may or may not be deceived as to who it was or wasn't, but it then gets brought into the U.S. Clearly the person who is bringing it in knows what he's doing here because he's not intending to have the Beat Brothers recorded. It's the Beatles. He does this in order to deceive U.S. Customs and smuggle the CDs into the country. You may not be able to get away with it in a plant that would be familiar with the Beatle records.

GA: I never even thought about the fact that that's how they are doing it.

SD: Well, the Beatles are real easy, and plants abroad I'm sure, in many cases, may be familiar with that. Many of the plants here will have people in quality control and production, people in mastering who will at least say, "That tune sounds familiar. I think it's a popular recording or a famous artist." That may not be the case in some other part of the world where plants in South America or in the Far East may argue that all new English speaking language artists may not be recognizable to them.

GA: I had thought that most of these were coming from Italy and Germany. Are you finding that that's not true?

SD: Depends upon what you are talking about. Some bootlegs are coming from Europe, a lot of the pirate CDs are coming from the Far East. Clearly there are a lot of recordings that are coming in bootleg format from Japan.

GA: So the problem really is worldwide.

SD: If you are looking at it from that perspective, there are recordings that are made where they may not be deceiving the plants. The plants just feel that it's not a violation of that particular country's laws. They may have checked with their lawyers in those countries, and so in those cases the CDs may actually have the names of the artists on them. For instance, we've had a lot of pirate or bootleg recordings over the years. In Korea they won't put the real names of the artists in most cases at the plant, but they'll be the bootlegs, and that's been quite a big problem. In fact, one of the biggest sources of bootlegs several years ago was from South Korea. So it kind of depends upon what year you are talking about, what plant, what country.

GA: And even what artists.

SD: And what artists. And how well known they are, how familiar they are in that particular region. And the bootlegger who actually supplies the tapes, again, that's who I consider the manufacturer, the bootlegger who supplies the tapes. Once he realizes that the plant won't do it, or he's getting a little bit concerned about them doing it, he'll try another region of the world, and he'll try another scheme. In fact, it's funny when some of them get rejected by other regions of the world, they come back to the U.S., and then we track them from plant to plant. What they'll do is they'll call it "for radio airplay only," "for promotion not for sale," and then put some fictitious label name or artist on it, and then they get the insert booklets made someplace else. But most of the plants here are fairly cooperative, fairly concerned about doing

1992 Anti-Piracy Statistics

Recording Industry Association of America

Counterfeit/Pirate Cassette Seizures	1988	1989	1990	1991	1992
Ex-Parte Program	NA	NA	19,847	78,385	232,035
Street Vendor Alert Program	NA	NA	NA	52,240	115,896
All Other Raids	912,099	932,220	1,056,900	1,270,538	2,200,099
Cassettes In-process	113,750	202,000	284,568	102,852	165,610
Counterfeit Labels	7,643,500	19,880,125	16,081,791	18,617,770	32,377,125
TOTALS	912,099 *	932,220 *	1,076,747 *	1,401,183 *	2,548,030 *

*Does not include labels and cassettes in process

Bootleg Seizures	1988	1989	1990	1991	1992
LPs	4,948	29,615	49,972	18,214	2,667
Cassettes	1,851	5,271	2,360	1,001	4,719
CDs	15	38,766	152,466	36,857	16,213
Video (music related)	6,690	388	1,589	3,000	4,458
TOTALS	13,504	74,040	206,387	59,072	28,057

Actions Taken	1988	1989	1990	1991	1992
Cases Opened	967	910	1,225	1,301	972
Search Warrants/ Consent Searches	74	130	178	112	116
Arrest/Indictments	154	147	254	283	224
Sight Seizures (without the necessity of a search warrant)	181	150	192	570	1,423
Guilty Pleas/Convictions	28	60	91	102	128
Civil Suits Filed	3	31	3	5	3
Ex Parte Civil Defendants	NA	NA	57 **	108	240
Judgements/Settlements	1	14	68	1	6

**Program commenced August 1990

bootlegs or pirates or counterfeits.

GA: It's interesting that they just don't invent their own plant, buy all that equipment and then just keep it all in-house.

SD: Well, in terms of CD bootlegging or piracy, it is still an expensive business to get into. Additionally, it is still fairly expensive to do per disc in terms of a write only once disc as opposed to a CD plant to get them made for a dollar or two each.

GA: On the other hand with the new recordable machines it's kind of in your house, you own it. SD: The CDs?

GA: Yeah, and you don't have to go elsewhere.

SD: Are they still expensive though in terms of the blank CDs?

GA: I assume so.

SD: We've had a recording studio that's made pirate CDs in terms of compilations, and my recollection was that they ended up selling them retail for 50 to 100 dollars just for one, so appears to be fairly expensive for them to get a blank.

GA: But some of the CDs of live concerts are selling for \$25-\$40 so they could afford to buy one of those.

SD: Except from a bootleggers standpoint, they can do it for a dollar or two dollars. It's a lot cheaper I think. I don't know comparably what the recordables are, but I do suspect they are fairly more expensive than getting them mass produced at a dollar or two each.

GA: I would assume but I would also assume the price is going to drop in two or three years.

the chain in the industry lose that money whether it be a retailer, wholesaler, the music publisher, the artist, or the record company. That's money that is never seen. It is money that no taxes are paid on anywhere in the chain. So that's clearly in the hundreds of millions. Like I said, you can make arguments back and forth in the bootlegging area as to whether there are any displaced sales or not, but clearly in counterfeiting, where we spend at least 90 percent of our energies, a great deal of money is lost.

GA: How many busts do you make a year and of those how many do you outright lose or get settled out of court?

SD: In 1992, just the mere opening of cases, meaning someone called up about a location, we opened about 972 cases for the whole country.

GA: So would that be when you went in and made a purchase?

SD: It could be anything, enough of that information made it enough to lead us believe that there may be potentially a violation and it may be no more than a consumer saying, "I bought at XYZ store, and I believe it to be a counterfeit." Where there's a particular fixed location or particular information that would open up a case for us, we would follow up, depending on whether we felt it's worth a lot of energy or not.

That's basically the number of cases we opened and based on that you can figure out how many search warrants or seizures occur, how many arrests. So in 1992, we opened up 972 cases.

SD: That would be a lot more problematic, absolutely.

GA: Overall how much money is involved here? It sounds to me like more than what you count.

SD: In the counterfeit cassette area, which is what I can measure the best, it's clearly in the hundreds of millions of dollars. If you total factories last year that were put out of business by law enforcement as well as civil cases that we brought, over 70 million units were being produced, so that's just the number of units we put out of business. Just multiply out the retail value of that.

GA: At what, like five bucks a piece?

SD: Five to ten. Meaning legitimate product at your local retailer, may be selling for nine or ten dollars, and people throughout

There were 116 search warrants or consent searches, 224 arrests, 1423 sight seizures that meant physically seeing and then seizing product without a search warrant sitting in front of you. For instance, if law enforcement sees a street vendor with illegal cassettes they don't use search warrants.

GA: I noticed on the top of the form "All Other Raids." Do you know what's included in that?

SD: Yes. What that means is counterfeit cassettes seized from 1992 would be 2,548,030 units. What we did was, we break out our different civil programs, ex parte being one civil seizure program. The other being a street vendor program which actually is a criminal program whereby retailers are faxed copies of criminal statutes. Many law enforcement officers around the country may not know, the beat patrolman doesn't know, that this law is on the books at a local level. The retailer gets the law, calls up the local PD: "I have a counterfeit vendor selling out in front of my store, it's a problem for me, I'm getting killed. This guy is selling them at 3 to 5 dollars on the street. I'm getting killed. I've got a problem." They have the law in hand, it makes it real easy for law enforcement to take care of the problem locally. So that's the street vendor program, and we broke those out just to see how the programs have developed since 1990 and 1991. You can see how those have grown from 912,099 in 1988 to 2,548,030 in 1992. The other thing that you may notice is CD piracy, where it grew from 1988 from literally us being involved in the seizure of 15 CDs to 38,000 in 1989, 152,000 in 1990 and 36,000 in 1991 to 16,000 in 1992. And that basically was not only the growth of the CD, but the problems both from the import side and the domestic side starting to increase in 1989 and 90. We've built a program in this area herein 1989 and 90, whereby we now work with CD plants and educate them about what to be looking for in terms of pirate CDs, etc.; the way people do business when they are bootleggers meaning that they are dealing in cash, they don't have a way to reach them, they can only reach you, and it really has helped. Again it may change, with the recordable CDs when people can do it in their homes.

GA: Or somehow they'll get computers involved in it.

SD: Right, absolutely. Technology is definitely outpacing the problem. It's hard for anyone to keep up with technology these days.

GA: Sure. You have a hotline. How many tips do you get a year, how many do you follow up on and is there a reward for turning someone in?

SD: We get a few dozen a month, there's no question about it. It depends on whether we get a new article out or whether they run a piece in the media. For instance, the day we were on *Good Morning America*, we probably got 50 to 100 phone calls in a couple of hours, and you may not get another phone call for the next couple of days. So it depends on a lot of the press and the media and how much they are publicizing our 800 number. But regularly probably a few phone calls a week.

We don't have "reward programs" saying there's X number of dollars out there. Warners had done that a number of years ago, and frankly the information they got was not worth the investment. And it's not a criticism of the program, but just



Legitimate cassette insert card

Barbara Kinney



Counterfeit cassette insert card

Barbara Kinney

criticism of the information that people called in, thinking that just saying that they knew this street vendor on 57th and 5th Avenue. Obviously we know there are vendors out there, but what we want to do is hit manufacturers and distributors. What we do have is money for informants. Frequently some of our best cases are made by people calling in, talking about the fact that they have worked at what they believe to be a pirate factory, and actually helping us get enough information to get probable cause for the factory. Sometimes it's funny though, it's not just people that have worked at the factories, it may be a disgruntled wife, ex-wife complaining about the fact that her husband is involved in piracy. It may in some cases actually be a relative who is trying to get the person out of the illegal business before it gets worse for them. Many times they are illegal aliens, particularly in southern California where they bring them in from Mexico, and as soon as the operation gets hit, INS deports the people. And many times they will come back. And they are very much like sweat shops. Kind of interesting, we had a raid last year where law enforcement hit the factory and it was in a home. The bathrooms from floor to ceiling, the beds, the kids rooms, have nothing but counterfeit tapes in them, and there's barely enough places to live and eat. Their homes are sometimes in good communities. On one occasion, the sheriff's office was leaving the home and the neighbor said, "Oh, so you finally got that place, we thought there was something going on down there." They were surprised that there weren't more people being arrested or taken out, and they said, "Did you get the operation downstairs?" Well, under a rug, a trap door covered another level with a handful of workers who had several little lamps, no windows, no air, in like this little cubby hole literally with tape machinery, almost like a wine cellar. I guess they must have knocked on the door when they had to come up to go to the bathroom or to get something to eat.

GA: That sounds amazing.

SD: Yeah. That's exactly what it is. People that are "desperate for money" particularly from abroad, from Mexico and other areas, will come in and work under any conditions.

GA: You got to this a little bit before but how does somebody know a bootlegger or a counter-

feit recording when they see it?

SD: As a consumer?

GA: As a consumer.

SD: Generally an easy way to spot counterfeits at a vendor's table or in a store is to look at the products and see if all of their packaging appears to be identical even though one is coming from Warners, and one is coming from Sony, and one is coming from Polygram - the boxes look identical, the way it's packaged the shrink wrap looks identical, the insert cards all look identical on a certain slant because that's the way the machinery was used to print it. Most manufacturers have their own distinguishing characteristics.

So that's one way to tell. Price is another thing. If it's half or a third of what you see charged for front line product in a retail store, you should be fairly suspicious of what you are buying. You get what you pay for. That's counterfeit cassettes. Also, if you looked a little bit closer you would look and you would notice that the graphics are generally blurry on the insert cards because they have to reshoot the graphics. They don't have the original artwork that the record companies have, and they have to reshoot it.

GA: Don't they often leave off the names of the photographer?

SD: From the outside of the packaging you probably wouldn't notice, only when you opened it and you looked at the J-card, the insert card, and noticed it was not a multiple gate fold with the lyrics and credits. You would know you have a counterfeit, but the point is, that may be too late after you've purchased it. At point of purchase the best the thing to do is to look at the packaging, if they all looked identical from different companies and the price is half or a third of what it is in a regular retail store, you should be a little bit suspicious. That's generally it for counterfeit cassettes. As far as bootlegs, bootlegs don't generally use the trademarks of the major companies. There are some rare exceptions but generally they don't use those. When you see major name artists with labels that absolutely make no sense to you, and if you have any knowledge of the particular artist, and who they've been with over the years, you might think that this is an unauthorized release. That sometimes can be a rare exception where there are some early tapes of an artist before they

joined the major record company, but generally when you look in a rack and you see 50 Beatle records, and it's not with EMI, then you are not talking about the one or two rare exceptions with live tapes that were maybe earlier, before EMI may have had the rights, you generally think that maybe these recordings aren't authorized.

GA: I've had conversations with promoters at record conventions and they're like, "How do I know which of these things are bootlegs and which aren't?" And I say, "You've got Madonna here from 50 different record labels."

SD: Right.

GA: Well, how do I know which ones are real record companies?

SD: Generally people that run record conventions, you have a stronger argument against them than you might have against a flea market owner who doesn't know about all the kinds of merchandise. That's a specialty convention, they run these quite often. It's not like they just run it one week and then next week they are running a car show or something. They run most of these conventions on a regular basis even if they are not as frequent. They'd have some knowledge and many times the promoters are interested in the area. So, I think that that is really a bogus argument, all they have to do is come to us as an industry.

GA: Well, they don't want to.

SD: We'd be glad to help them out.

GA: And while you are standing there talking to them, someone says, "Oh, do you know where I can find any bootlegs of shows in New Jersey?," and then they eat their words.

SD: Yeah, and it's funny because the argument is made by magazines who sometimes say, well we won't accept any ads for bootlegs, and then the whole thing is full of bootlegs, and I know you want to get into that, but a lot of the promoters will say on their license: no bootlegs around here or they put a sign on the front: no bootlegs sold, and the first booth you walk into the guy has nothing but bootlegs. And in some cases, a lot of vendors that sell the stuff at these conventions, will have the bootlegs separated from the "collectibles" or "legitimate" or "promotional" items, and stuff like that. So they know what they are doing. There's no question about it.

GA: So a contract that says that the promoter is



Photos from the recent RIAA raids described on pages 16-17

IFPL, Mexico City

not responsible for the contents, does not exempt them. If you chose to go after them you could.

SD: You have to show some knowledge on the owner's part and that generally means putting them on notice. If you had a bootleg convention for instance with a hundred vendors, and there was one piece of product in there, it would be hard to show that the owner knew; but when the thing is nothing but a den of thieves no matter what he says in the contract...

GA: Which is what most of the ones I've seen are.

SD: Right. So a lot of it depends, and it's like copyright infringement in general. It's very rare the guy, when you catch someone who is selling infringement copies, whether it be straight counterfeit or bootleg, they'll say, "Oh, I admit I infringed." So you have to look at surrounding circumstantial evidence, and a lot of that will depend on the facts of the case, and the case of counterfeiting could be the vendor who is selling it for one quarter or one third of the price. That happens for any kind of item like the guy who is selling the counterfeit Rolex watch for \$25. For him to say I didn't know this wasn't a legitimate Rolex that is selling for \$2,500 in the store, he'd be hard pressed to make the argument that it is a legitimate Rolex that he thought he was selling. Certainly the only ar-

gument he could make is he thought it was stolen.

GA: Now here's the opposite case, the bootleg CD sells for way more than a legitimate CD would sell for.

SD: Yes, and in fact many times you'll find that people that sell bootlegs do business differently than other people, not just in terms of cash and everything, but will not take returns on those products, yet they will take returns on other recordings and I'm not just talking about the record conventions but stores.

GA: Let's get into the taping aspect. What do you think about bands like the Dead and Metallica that allow taping?

SD: That's up to the artist and record company to

really decide themselves. I really can't comment on the Grateful Dead and their relationship with the record companies, but in some cases artists may have already given away those rights to their record companies to release those recordings, and when you get to the point of someone putting out a commercial bootleg of the recording, it still would be a violation of the record companies' rights.

GA: Okay.

SD: But sometimes the record company may be the artist. They may control their own company. I really can't comment on that without knowing more about the ownership issue.

GA: I do notice that there are more and more bands allowing that taping.

SD: Yeah, but it's funny, you get some of the same bands, without naming any particular one, that don't complain about bootlegging go crazy when it comes to counterfeiting. And it could be of their T shirts, it could be of their records, and it's funny some of the bands that are known for allowing taping sections will come to us and be some of the bigger complainers about counterfeit cassettes.

GA: But by allowing a taping session, they are not losing rights in other areas?

SD: No, not at all.

GA: Okay.

SD: And again they may not have those rights to begin with in terms of their records. They may have given those copyrights away to their record companies. So if I got up on stage and said, go put your tape recorders on, jokingly or not jokingly, if I already have given the right away to the record company, the artist wouldn't have the right to do that necessarily in terms of the copyrights on fixed sound recordings and so forth, and it depends on the case and ...

GA: Are you against the trading of tapes, or do you try to stay out of that whole thing?



IFPL, Mexico City



IFPI, Mexico City

SD: That's not an area where we are going to focus any energies on now. The only time we might ever get involved is if an artist came to us because a person is advertising in a national magazine like *Rolling Stone* and the artist happens to read it, and says, "Wait a minute, they can't do this, these are my rights and I control my recordings." There are some artists that are absolutely very sensitive, absolutely, and I'm sure you know an awful lot of them without me naming names, as to anything they put out there, and they take years to release records in some cases because they don't want to put out anything where their voice isn't perfect on the recording. A lot of those artists do call up through their management companies or through their lawyers directly or through their record companies to do something about those ads, and most of the times they are not "trading" but...

GA: Well, let's stick with trading just for a moment.

SD: Sure, sure, sometimes it depends on what you define as trading because sometimes a person says they are not selling but give me a new blank tape or...

GA: Or three blank tapes and I'll give you one.

SD: Or three blanks or give me five dollars per hour for every tape. There are places that call themselves traders and if you read it carefully, that's what they say they are, but they charge \$5.00 per hour to tape and we've seen it on more than a number of occasions. We do not spend much energy on these unless there are some specific complaints. I can't tell you that I recall one of those coming in the last few years. That doesn't mean it can't happen, that somebody won't complain, but it is not where the focus of the industry is in energies but we've had cases in that area.

GA: I'm sure you've seen this *Relix* magazine. It's been around for 20 years.

SD: Is that the one out of Brooklyn?

GA: Yes. Now *Relix* started with tape ads before the Grateful Dead allowed people to tape which

made those ads technically illegal. And now you have about 3-500 ads every issue and the ads include video tapes which the Grateful Dead don't allow, spin-off bands which the Grateful Dead don't allow and the trading of Grateful Dead tapes for tapes of other bands which don't allow taping. Are those ads illegal?

SD: Well, if you've got somebody that's selling tapes that aren't authorized by the artist or the record companies, it would be aiding and abetting in a crime.

GA: This particular magazine sticks to trading.

SD: These are trading?

GA: What some of the readers do once they've traded for them, I don't know. But the ads are for trades.

SD: For instance, if you look at the copyright law, it says for commercial advantage or private financial gain. I've never seen a case really prosecuted on "traders" yet so, I don't know how the courts would come out as to whether under the law that would be commercial advantage or private financial gain. Now a lot of the state laws also have the same thing now in place in terms of bootlegging as well. And it has yet to be interpreted but it is likely that commercial trading would be interpreted as commercial advantage.

GA: But technically it could be prosecuted?

SD: It probably is closer to commercial advantage. I've never seen a case that's ever actually been even brought to a court on that.

GA: The Grateful Dead allow trading, but if you give me a Grateful Dead tape and I give you, let's say, a Bruce Springsteen tape or a Madonna tape or a Michael Jackson tape, you are dealing with another artist who doesn't have such a policy.

SD: Right.

GA: It's a gray area.

SD: Unless there is something very unusual in terms of doing something different whereas it's give me a box of blanks for one tape or something, it's not an area really as a practical matter you'll see many prosecutions on. We've never seen one

like that unless it's become a big commercial business. But that does not mean that in the future you won't see more prosecutions.

Again, that may vary depending on what you are trading. If someone is trading unreleased tapes, and the trader knows that it's going to then be commercially duplicated by a bootlegger and used as a master tape, and that person ends up bootlegging it, well then you are going after a person who started as a trader but then became a commercial bootlegger. But to say that law enforcement is ever going to be involved in a situation here or that you are ever going to see someone sue civilly, I've yet to see it in the twelve years that I've been here. It doesn't make it illegal or legal. It's never been tested in the courts yet that I'm aware of. But I usually see the person that is actually not "trading" but charging by the hour.

GA: Profiting.

SD: Profiting from their activities is really where anyone should have some concerns.

GA: Okay. Then we've got *Goldmine* which takes it one step further.

SD: Right.

GA: First of all, we have this full page ad here, coming from another country, of CDs which are clearly not from the proper record companies.

SD: Right.

GA: At large dollars and they are looking for wholesale accounts. That one's been running for years.

SD: Wholesale accounts, yeah. I'm just curious to see that one. Does it say it on the bottom here?

GA: Yeah, wholesale lists (points).

SD: Yep.

GA: They are looking for retail stores and flea market type people to carry them. They've been running that ad in *Discoveries* and *Goldmine* for a long time. The artists change from week to week.

SD: Now are these the prices in the right column here?

GA: Although presumably if you want to buy a hundred or two hundred, they'll give you a discount.

SD: Yeah. Interesting.

GA: So the first question is, when a magazine is devoting 10 or 20 percent of its pages to ads like that and then in the back, every issue, there's a section that's real blatant in telling you that they have video tapes for sale (shows SD the page) and audio tapes for sale.

SD: Yeah, right.

GA: It's hard to say that that's a trade. They are clearly talking about dollars there.

SD: It seems like blatant sales of bootlegs or pirate recordings. It should absolutely be a standard for publishers to be examining what they are allowing to be sold in magazines illegally.

GA: And the publisher could technically be charged?

SD: We had previously put *Goldmine* on notice about a lot of illegal products that they've had in there and probably still have.

GA: At one point I've calculated it to be 40 percent.

SD: They probably still have that little disclaimer that we don't accept illegal ads, right?

GA: Right, and we challenged them on that in our second issue. We invited them to explain.

SD: And what did they say?



Netta Gilboa

All sorts of music gets counterfeited. Here's another sad example.

GA: They gave no response, (ed. note: see "Gray Matter" column this issue for an update) but right here in the "Gray Matter" section in Issue Two we said in the back of *Goldmine's* advertising classified order form it says, "Bootleg policy: the sale of bootlegging and counterfeit records and tapes, both audio and video is illegal. *Goldmine* magazine does not allow the listing of these items in our pages as a matter of advertising policy. *Gray Areas* invites *Goldmine* to explain the discrepancies and their policy and the law and the dozens of pages devoted to illegal tapes and CDs for sale in each issue." We have not heard back from them and I doubt we will.

SD: It is an area that we need to address whether it be *Goldmine* or with some of the other publications. This clearly appears to be the blatant sale of bootlegs.

GA: Okay. I have two concerns about this. The first concern is that the average person goes into a store, buys *Goldmine* which is national distribution and assumes this is legal because it's in there and because it's been going on for years. The second thing that concerns me is that the artists are clearly being hurt here.

SD: Absolutely.

GA: I mean if someone is spending five hundred dollars on an ad and they are running it 26 times a year and they are running it in more than one publication, that's a full time job.

SD: Absolutely.

GA: That's beyond the point of even a dollar a tape or something.

SD: Absolutely. It is definitely something we've got to look into and address again, not just *Goldmine* but any others because it has gotten a lot

of worse over the last few years.

GA: And also it seems to me that this is where, you are talking about going after the manufacturers, this is the distribution channel. This is where people are getting this to sell it at the record conventions.

SD: Domestically, yes. The problem as you were alluding to before is that some of these may be imports from abroad and many people are bringing in "one or two" at a time. What I am most concerned about is the fact that you have the blatant sale of recordings number one, and number two is people in here that may be actually selling it domestically from the U.S. That's a big concern. We can't control what's sold abroad and my counterparts abroad can take action if a law in the foreign country is being violated.

GA: But most of this business is domestic and a lot of these people don't want to go to *Relix* magazine and trade. When you talk to them and you ask them why they are buying something for \$25 and \$40, they say they'd rather not trade but just buy it and get it over with.

SD: Like I said, most of our energies do get put into counterfeit cassettes but certainly when you have something as massive as people blatantly advertising.

GA: In full page ads!

SD: In full page ads it's something we need to address again. And, like I said, for a while it had tempered down, in a lot of the magazines including *Goldmine*, but it definitely has gotten worse.

GA: Then we have *DISCOVERIES*. Interestingly the publisher of *Goldmine* originally sold his publication to Krause and he's now bought *DISCOVERIES* and he's going to compete directly

with *Goldmine*. He has reinstituted all of the stuff that is in *Goldmine* now in *DISCOVERIES* which really didn't have much of it before and so again, we have full page ads, this one selling video tapes (shows the page).

SD: Okay. I guess it's the same, I'm not reading through it now but if you are saying that it's the same.

GA: But it's the same, you can see the format that's exactly alike, you can see the size of the publications is the same.

SD: Okay, let's just look at some of these. (looks through the ads) Yeah. That's something we need to address.

GA: And then, of course, because these things are allowed to exist and because they are everywhere and people assume they are fine, then you have *Rolling Stone* getting into this.

SD: Where?

GA: Well, they are just starting. They've gotten into it in the last couple of months in 1992 and so obviously if something isn't done about that, soon those will be ten and twenty pages.

SD: Absolutely and I think you are right.

GA: And I think my question to you is when am I going to see it in *Time* and *TV Guide*?

SD: We absolutely need to make more of a statement but again I go back to the fact that we do not spend our major energies in terms of this but this is a way to kind of address it at the source which is where people are buying it, and definitely I think we need to do more then we are doing in terms of publications.

GA: Okay, fair enough. Then I brought you one other thing which blew my mind and after those, believe me it's hard to shock me. It seems to me that this kind of combines counterfeiting and bootlegging and piracy. Here we have a CD purchased in 1993 for \$6.99 at Camelot. Camelot is a huge chain at least on the West Coast.

SD: Right.

GA: And there are a number of real interesting things about that one.

SD: Yeah, I don't know this disc at all.

GA: Okay, well first of all it started as a cassette tape.

SD: Okay.

GA: Then the same company that had it as a cassette tape put out a version in 1991 called *Preflight* by Jefferson Airplane, and now they've put out a new version of it, and the new version has a song added which is from the 1989 Jefferson Airplane reunion tour. So that's a live song. And then we have actual studio cuts dating back to 1966 and 1968, and then we have something that is made to appear like a legitimate Jefferson Airplane album which seems to me like it's a counterfeit. Same company has also put this one out called *Woodstock Festival* so you can really see that once they have a recording, they market it in a lot of different ways and in a lot of different countries.

There are two Jim Marshall photos and he's not credited, and I can assure you that Jim Marshall is a well-known, respected rock photographer. He would not allow someone to use his work like this without crediting him. So it's very definitely not a legitimate recording. It's also called "Live" but it has studio cuts on it. There are lots of attempts here to confuse the buyer, and the \$6.99 price again is way too

cheap for a CD. My suspicion is that Camelot really doesn't know, that this CD came in from a distributor who was also fooled. It shows the extent of the problem, that you can find it in mall stores that are trying to be legitimate and trying to be careful.

SD: Well, I'll have to get a copy of this one so that I can check out the recording honestly. There's really not much I can say because I don't know about the release.

GA: But does it look from what I've described that it might absolutely combine all three counterfeiting, and piracy and bootlegging?

SD: Well, the basic assumption is that it's unlicensed.

GA: Definitely unlicensed (ed. note: we later confirmed this with Jack Casady, a band member).

SD: Yeah, but once you assume that, bootlegging because you said there's a live cut on here.

GA: Oh, a lot of live cuts.

SD: A lot of live cuts and again it goes back to assuming that.

GA: Right. You also have straight studio cuts stolen directly off LPs.

SD: Like a pirate then.

GA: Right.

SD: And the graphics used then would have been photographed by a famous photographer so that it may appear to be like a counterfeit then. Again, it all goes back to whether or not you made the assumption that it is unlicensed, and that I don't know without going to the record company who controls the rights. What we do in a case like this, is once we have the disc, we would send it to the record companies to do an A:B analysis for the tracks that literally were from legitimately released recordings. We would then ask them to check the licensing on this disc both here and abroad where it may allegedly had been manufactured.

But if you looked at the disc, sometimes they tell you what mechanical collecting society might have allegedly been paid for this. That would give you a better idea as to where the licenses were, and the collecting society may be able to tell you where the company was that supposedly put this out, and that would be a way to track whether there were any mechanicals being paid on it abroad.

GA: Although since this is a national chain, obviously you can go to the chain and ask them. SD: No, I'm talking about going back to the manufacturer, not just the retailer where you bought it from.

GA: But the retailer can give you the distributor and the distributor can give you the manufacturer, hopefully.

SD: Yeah, but you may be able to track it the other way around which is, if you look at the disc and it says, made in EEC and it says a particular collecting society was paid and sometimes they stamp that on the disc.

GA: You can open it if you want. I just wanted to make sure it was sealed so you could realize it came from Camelot.

SD: Okay, sure.

GA: Because of the Camelot label on the top.

SD: (Opening the CD) Okay, it was sealed. It doesn't tell you who the mechanicals were paid to on here.



An RIAA investigator (right) examines an illegal street vendor's counterfeit cassettes in NYC

GA: Another hint that I might be right. (Ed. note: We later found dozens of other CDs by this company featuring artists such as Steely Dan, Billy Joel, Santana, etc. We also found them in several other West Coast record chains besides Camelot and do not mean to single them out.)

SD: Actually, Creative Sounds is a company we are familiar with here that you may probably be familiar with now if you've read *Stiffed*.

GA: No. It's a book about the music business called *Stiffed* (see review elsewhere this issue). Since you can't bust everybody out there, what about spending more time and money on education?

SD: We had looked at that, particularly in terms of counterfeiting, over the last couple of years in terms of some public campaign. The audience is such a wide one, the education campaign would have to be so large, that you do need some major hook. What we are looking at right now is the possibility down the road of some kind of device or some kind of security device that would allow the record company to be able to give the consumer some level of security as to the authenticity of the source from where the tape came such as a particular security device which people are now familiar with for instance with holograms. We are actually looking at those possibilities right now and if there is something like that so that the consumer can know that there is something that they can identify more than just looking at blurry graphics that would allow I think for a much more massive campaign.

GA: I was thinking of that in terms of the Software Piracy Association, they run ads that say "Don't Copy That Floppy" and explain why it's illegal.

SD: The issue here is commercial pirate manufacturers duplicating and distributing the recordings. An education campaign against pirates who

are making large commercial profits would not be fruitful. What is effective against commercial pirates is jail time. An educational campaign could however be effective in deterring consumers if there was a media hook.

GA: Most people that buy things at record conventions assume it's totally legal. In some cases they are certainly young enough and naive enough they might think they are buying something from a national record company.

SD: Again, the amount that you would probably get in terms of education and what you have to spend in terms of energy or money probably wouldn't be as fruitful as if you put the people out of business and I think that's where the industry has put most of the resources. If there is some kind of hook such as some kind of security device to ensure legitimacy of source, I think that may be when we look at public education.

GA: And where you get a lot of free publicity.

SD: Exactly. And you would have people looking at those things rather than just you know turning the page because it doesn't interest them. But if you have the artist for instance saying, my latest release is going to have this kind of thing on it, look for it and the consumer doesn't see that on there think there's going to be a lot more interest than if you know it came from a record company where they'll just turn the page because the ad doesn't interest them.

GA: What about the solution of having the record company simply release more live product? I know that doesn't do anything for the counterfeiting.

SD: Sometimes the artists don't allow it, sometimes they do allow it and it becomes a case by case basis, it's really hard to address the issue.

GA: Do you think though that Frank Zappa's *Beat The Boots* and the Grateful Dead's answer with the Vault releases helps?

Welton Doby



Alleged counterfeit cassettes seized in the RIAA bust in Juarez, Mexico described on page 16-17

SD: They were making statements. Dylan and Paul McCartney were doing the same thing, they were making statements and McCartney chose to release his so quickly because he felt that they would be bootlegged anyway. So the question is though, then what happens? We have seen this before because then the bootleggers come out with a version of that recording because it may have been cuts that he chose not to release or there might have been another take. So, the more records you put out there the more tapes you make or perform and it's just another opportunity for somebody to capitalize on it. Sometimes because "they are fans" and sometimes because it's money in their pocket and it's greed. And probably there are some bootleggers that we've seen out there that probably do believe they are doing a service to someone because they love the artists so much. But, in many cases, those artists don't want to see the stuff out there and they really are hurting the people who they really care about in terms of affinity for the artist. In some cases it is pure greed and nothing else and they couldn't care less.

GA: They don't get the titles right.

SD: While they're in jail

they are still running their bootleg operations through their families and we've seen that. So it varies tremendously in terms of the people's intent here but the whole point here is regardless of whether you have good intent or bad intent, it's like anything else. You are taking somebody else's property, something that they've worked their whole lives for. You can't take somebody's car because you love that car and so I don't go into

your garage if you have a brand new car and I don't have a new car, and just take your car and ride around.

Yet people think they can do that with music. I don't know why people feel that way about it. You see people when they are convicted who still feel like they had a right to do that. For some reason with music, people seem to feel that it's okay to do bootlegs. I've never seen anyone sincerely argue that with a computer program they had a right to do that because it was creative, or they had a right to counterfeit a book in the Far East because it was a creative process.

GA: Or even Rolex.

SD: Rolex. The same thing with a watch because I'm a jeweler and I love to duplicate watches, but with bootlegs people make these arguments all the time. I don't see how they are any different than they are with any other kind of merchandise that's out.

GA: That's a very good point.

SD: People try to do the same thing with bootlegs but it's the same thing, they are ripping somebody else off and they are just using that as a justification. Most of the times, particularly the manufacturers, these are people if they weren't putting out bootleg concert tapes they are going to throw their money in something else. They would be selling drugs or selling something else. Many of them do. In fact we've had many busts where they are taking out the operation and they are also taking a lot of drugs not just for their own use but for the purpose of sale because of the quantities.

GA: I get a lot of letters from readers and comments from the general public that people who sell tapes don't make more than pocket change. It's really hard to argue with someone who doesn't want to believe you. Anything that you can say to that?



A truck full of alleged counterfeit cassettes being seized by the RIAA

SD: Are you referring to bootleg tapes?

GA: The *Goldmine* ads and the record conventions and the street dealers. There's a lot of feeling that nobody's profiting on this. So what, it's only a few bucks.

SD: Well, if they weren't profiting they wouldn't be doing it, number one, in most cases. From what I've seen, people do this as a living, whether it be through the ads, or whether it be at record conventions. A good portion of what that person makes as income is tax free income, which raises the stakes even more. Probably the smaller retailers don't make as much as distributors, who don't make as much as the people who cause them to do manufacturing, but clearly they are the people that allow the manufacturers to stay in business and it's just like the counterfeit cassette street vendor. Certainly if you popped ten of them you are not going to stop the problem, you have to get the people at the top out of business and they are merely doing the work of the counterfeiter who doesn't want to put his neck out on the street. And certainly they are not making the profit that somebody on the top is, but as long as there continues to be people who sell them, you are going to continue to have the problem with the bootleggers supplying them or the counterfeiters supplying them. Certainly the bootlegger or counterfeiter does not go on the street because they don't want to put their neck on the line, they want to insulate themselves, two and three people down from the ultimate vendor who is absolutely out on the front lines. Then you can see him - if law enforcement wanted to, they could bust him every day if they wanted to and they're the visible people, since they are on the street.

GA: But clearly if people weren't buying the merchandise, it wouldn't be manufactured.

SD: Sometimes as you say, though, they'll buy it not knowingly, whether it be a bootleg or whether it be a counterfeit, and so they are deceived into buying it. So the question is, if you don't have it available there's no way that they can be deceived.

GA: Good point.

SD: It's the same thing like drugs, too. Do you say, okay, people want it, so you allow it to happen, people are hooked on the drugs; or do you stop it from being sold? You know, there's a lot of ways to look at the alternatives.

GA: But again we have strong drug laws and it doesn't stop anybody from wanting drugs.

SD: Absolutely.

GA: The problem is really that people want to buy the recordings.

SD: You've got to look at it from more than one approach and then as you mentioned before consumer education is another way of looking at it too. I think, though not as cost effective unless we have something to grab onto, some kind of focus, and, like I said, some kind of anti-piracy security device might help in that area, so people know that it's authentic goods coming from a certain source.

GA: We've talked about the past. We've talked about the present. What's in the future for the next five years? Do you see things getting better or getting worse or just changing totally?

SD: I think we are now better equipped to work with a lot of the technology than we were before as the formats are changing now in terms of DCC, mini discs and CDs in terms of being able to

identify where they are being made. As long as we can work with the technology as opposed to it working against us, I think we are going to make

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major inroads in counterfeiting. Obviously when you get to a situation where a person can make their own CDs in a very cost effective, very quick way, technology starts working against you but

there are ways also to work with that, some of which we are developing right now.

For instance, IFPI, which is the international body of trade associations, the International Federation of Phonograph Industries worked with Phillips to assist the companies and plants abroad to start putting in some kind of indicia as to where the discs are being made. Many plants now put their names on the discs, so even if the recording is "illegal" you'll know where it was made and go back to the plant, and the plant then tells you who the customer was and so forth. So the technology can also work with you and it isn't as easy in terms of other formats. We are moving into new technologies and the digital delivery, there's a lot more ways now to tell where the source came from and so I think that there's some hopeful signs as well as some other signs which are not as hopeful when you have a situation where someone can do it in their home with a relatively cheap piece of equipment. For instance in CDs right now, the mastering equipment is still extremely expensive. A smaller number of plants are doing the mastering right now as compared to the number of plants doing the replicating of CDs. Until recently it has taken up to several million dollars just to get into the mastering process of CDs. That may change though again. Because there is equipment that we've become aware of that may make it almost a fraction of that cost to get into the mastering business. So a lot of it will be dependent on the technology and how we are able to come up with ways to work with it.

GA: But it's something you think about all the time?

SD: Absolutely something we think about. We are very concerned about the new formats. With CDs and some of the other technologies we'll be able to deal with it before the product hits the street and in fact many of our CD piracy cases here, whether they be in the form of pirates or bootlegs, the bootlegger thought he was getting away with them being manufactured, but what was actually happening was at the time of delivery, there were busts. And we've had that almost as a regular course of business now, so that the person who goes into bootlegging and thinks, "Oh, the plant did it, I got away with it." Little does he know when the delivery actually occurs at his home, the person who's delivering it may be a law enforcement agent who executes a search warrant at that time right after the delivery. So it's kind of an interesting thing and you've never seen that before in any other format, but you do see it with the CD format now.

GA: How can our readers get in touch with you?

SD: 1-800-BAD-BEAT. (1-800-223-2328 are the number equivalents). Locally in D.C. it's 202-775-0101. They can ask for our investigative head, Frank Creighton, and if he's not available feel free to call me, but Frank would be the best person to give a phone call to.

GA: And do you want to give an address if they want to send something?

SD: Yes. RIAA (Recording Industry Association of America, Inc.), 1020 19th Street, N.W., Suite 200, Washington, DC 20036.

GA: Thanks so much for your time and for clarifying all these complex issues!

SD: Thank you for the opportunity! ■

A DAY WITH THE KKK

Photos & Comments

By Terry Xughes

I went to this rally out of curiosity. I had always heard in the news that the KKK were very controversial. Therefore, I was curious to see what an actual march would be like. The KKK's strength seems to be in the South, but here they were marching in the North.

I had no idea what to expect. The friend who told me about the march could not remember the exact location where it would be held. He called up the Chamber of Commerce for directions and they tried to downplay the event. They were clearly embarrassed the KKK had chosen their town and the woman my friend spoke to tried to discourage him from attending.

Driving to Newark I had no idea whether it'd be a giant rally or just five people holding up signs. When we arrived the first thing I saw was police. It reminded me initially of a coastal town preparing for a storm. The police were roping off areas, boarding windows, and the Main street was totally empty on a sunny Saturday which had an eerie effect.

I got there very early, four hours before the rally was supposed to start. As it came closer to the start time the police presence grew tenfold with each hour. The sheer size of the police presence was amazing and added greatly to the anticipation.

Being there, it felt like a military junta or impending martial law. Newark, DE became a town with nothing but police. There were state police, local police, FBI agents, etc. They had heavy armor - Plexiglas shields, dogs, horse patrols, helicopters, clubs, surveillance posts with police photos, walkie-talkies, a few police buses, etc. They were clearly prepared for an actual violent riot. At least 100 undercover police officers recognizable by their walkie-talkies milled about. Fifteen minutes before the march was to start they brought in more police dressed in riot gear with full helmets.

The other people congregating were also in awe at the strength in numbers and the strength of artillery. I saw reporters, college students and professors who were







demonstrating with placards.

There was a small but very vocal group of about two dozen local residents who were strike-force skinheads and supportive of the KKK's activities. The KKK members themselves were bused in with two prison buses. It was surprising to see the streets lined with police, dogs, etc. just to protect the buses and to escort the KKK.

When the KKK members got off the bus, it appeared to me that they were building themselves up to withstand the barrage of insults being hurled by the crowd. They appeared to be mostly young and aggressive. They were hostile and ready to be confrontative. In all, there were maybe 50 KKK members there to march and about 700 or more police officers to protect them and keep order. By now, there were about 1000 onlookers. It was amazing to see the trouble and expense caused by 50 or less people.

When they first got off the buses, I was almost disappointed. The KKK members who showed up did not seem intellectual or powerful. But then I looked around and saw that this small group was able to muster the largest display of police force I'd ever seen to support them. Their power is in their controversy. By being controversial, the KKK creates a lot of publicity and police protection which no doubt attracts new members.

In retrospect, there was no other way to handle the event to ensure the KKK's safety. I was told that Georgia has the largest faction of KKK members and that this rally was a fringe effort. Having seen this march, I probably would not be interested in attending another unless it was to be much larger and more organized by the KKK. No doubt the police presence would be much the same.

The crowd contained some people who stayed silent and I found myself wondering whether they were in fact silently supportive. How many others were outwardly showing aggression and anger but inwardly cheering the KKK on? I was left to wonder what chords, if any, the KKK were striking in any of the people attending. The way the KKK presents their ideas is outrageous but their underlying themes would perhaps be accepted by more White Americans than would ever admit it by attending a public rally in their hometown. ■

PUBLISH YOUR OWN ZINE AND TAKE OVER THE WORLD

By Bruce Schneier

He who controls information controls the world. This is a truism that every government learns. In Ancient China, people below a certain class could not learn to read. In Communist Hungary, a person needed a license to own a mimeograph machine. During the Gulf War, the U.S. military tightly controlled the information flow to the press.

Self-publishing has long been a last refuge for those who want to be heard. Thomas Paine self-published *Common Sense*. Martin Luther didn't have a publishing agent for his ninety-five theses. And you can publish your own zine. It's cheaper and easier than you think.

Just ten years ago, you needed some fancy equipment to publish a professional-looking zine. You either had to buy the equipment and learn how to use it, or hire someone who did. Today, desktop publishing programs put a typesetter, layout designer, and formatter inside your computer. You can do it all yourself, and the results will look just as professional.

WHAT IS DESKTOP PUBLISHING?

A desktop publishing program is not a word-processor. Word processors work with text documents; desktop publishers work with printed pages.

Look at this magazine. *Gray Areas* is produced on Aldus *PageMaker*, probably the most popular desktop publishing program. Flip through the magazine. See how different typefaces are used for different articles. See how the text wraps around the pictures. Look at the hand-drawn column titles, and at the computer-generated article titles. All of this can be laid out without any paper whatsoever. Then it can either be printed in-house, or sent to a service bureau for printing. That's desktop publishing.

In a desktop publishing document, each page is made up of several elements. For example, the masthead might be one element, the text of the feature article another element, a scanned-in photograph a third element, and a graph a fourth element.

Desktop publishers allow you to play with these elements on the page. You can move them around, change their size, change their relationship, even change their color (assuming you're going to print this on a color printer). You can try something, see how it looks, and then try something else.

PUTTING A DESKTOP-PUBLISHING SYSTEM TOGETHER

Let's put together the ideal PC-compatible desktop publishing system. You're probably going to be doing a lot of graphics manipulation, so speed is important. Right now the fastest CPU is 66 MHz. Get it. You could cut corners with a 33 MHz machine, but you'll only save a few hundred dollars. You want a super-fast Windows video card; if you wait for one of the mail order PC houses to have a special, you can get that for about \$100. You want a big hard drive to hold all your data—300 Meg at least.

You want at least 8 Meg of memory, more if you'll be working with color. And you want at least a 15" color monitor. I flipped open a random ad and was able to piece together this system for under \$3000. It will sell for less by the time you read this.

If money is tight, you can buy a smaller, slower machine for \$1000 or so. You might end up impatiently watching while the computer churns through some of the more time-consuming tasks, but you can think about all the money you saved while you are waiting.

A Macintosh system is going to be more expensive. For your money you will get a machine that's easier to work with, especially if you are a computer newbie. At a minimum, look at a Macintosh IIci (or better), with 8 Meg of memory, a 200 Meg hard drive, a 13" color monitor, and a 24-bit display card. That'll cost around \$3500, assuming you buy third-party peripherals and jump on whatever sales you find. Buy a better and faster machine, and you can easily add another \$1500 to the price. If you can live with a slower and less powerful machine (I wouldn't recommend it), you'll only have to spend about \$2000.

And whether you go with a PC or a Macintosh, you're going to need a laser printer. Figure that'll cost you another \$1000. If you want to work with pictures or drawings, you're going to need a scanner too.

SOFTWARE

Desktop publishing software isn't cheap. Aldus *PageMaker* (800-333-2538) lists for \$800, either for the PC or the Macintosh version. *Ventura Publisher* (800-673-7777) is another good PC product. My favorite desktop publisher is *Quark XPress* (800-788-7835). It lists for \$900.

If you're just getting started, look at some of the less powerful desktop publishers. Aldus sells something called *Personal Press* for the Macintosh. It's not as powerful as *PageMaker*, but it lists for only \$200. For the PC, *Microsoft Publisher* (800-426-9400), listing at \$200, is the best low-cost desktop publisher. And

you can upgrade to a high-end package when you outgrow the low-end one.

And, depending on what you're doing, you will need some graphics software. There's software for photographic manipulation, software for charts and graphs, and software for drawing and painting. There's more software than I can possibly list here. Read reviews. Or better yet, find someone who is already doing the stuff and ask them.

And no, a simple word processor won't do. A word processor is designed to help you write articles. Sure, it can print them so they look nice, but for all the neat effects you see in a magazine you need a desktop publishing package.

STYLE

If you think layout is easy, you're in for a big surprise. Desktop publishers give you ability, not talent. Look around at the plethora of ugly newsletters out there. They were all done on desktop publishers, by people with the aesthetic sensibilities of crabgrass. To be a good desktop publisher, you have to know about typesetting, graphic design, and production. You could go to school and get a degree in the stuff, or you can read a few books. For the basics, look for James Felici's *The Desktop Style Guide* (\$11.95; Bantam Books, 1991) and David Collier's *Desktop Typography* (\$16.25; Addison-Wesley Publishing Co., 1991).

The first thing you have to decide is the overall layout of the page. You know, things like how many columns, what kind of borders, where pictures tend to be, that sort of thing. Again, it's real easy to design an ugly page layout. Look at real-world examples of newsletters and brochures. Figure out what you like and don't like. Two books are filled with examples: Roger C. Parker's *Looking Good in Print* (\$23.95; Ventana Press, 1991) and Don Wright's *Desktop Publishing by Design* (\$29.95; Microsoft Press, 1992).

Then you have to choose your type. Magazines use a number of different type fonts: for text, titles, and whatnot. You can usually tell novice desktop publishers because they tend to use half a billion different fonts. You'll get better results by picking just a few of them. For ideas, read James Felici's *How to Get Great Type Out of Your Computer* (\$22.95; North Light Books, 1992).

FINAL WORDS

A desktop publisher will help your zine look professional, but it won't tell you what to write. Boring writing is boring writing, no matter how pretty it looks on a page. But good writing is easier to read when it looks good, and that's what desktop publishing is all about. ■



☒ Zines (rhymes with "beans") are publications which have a much smaller circulation (under 100,000) than mainstream magazines. Many zines purposely try to stay underground and are designed to be as anti-corporate looking as possible. Other zines are small because they appeal to a very narrow market. We believe there is a zine covering every subject. We intend to bring them all to your attention.

☒ However, some mainstream magazines with much larger circulations capture our interest too and we include them if we think they are great or are of particular interest to you. Therefore, please do not make hasty judgments about a publication's actual circulation just because we chose to place their review in this section.

☒ Please mention that you saw these publications reviewed in *Gray Areas* when you send for them. Otherwise, they may not send us future issues or advertise with us.

☒ If an individual's name is used, please make checks out to them and not to the magazine's name.

A DIFFERENT DRUMMER (84 Bay 28th Street, Brooklyn, NY 11214. \$15.00/year (6 issues), \$29.00/2 years, overseas - add \$6.00/year surface, add \$12.00/year air mail, 52 pages) Billed as "The Magazine of Literature, Art and Ideas," *ADD* consists of news, views, photos and short stories about life in Brooklyn. This is all done with a human, sensitive feeling. Lots of business cards used as ads for local restaurants and boutiques are sprinkled throughout. Marie Wilkins contributes excellent photos of assorted Brooklyn sites. They've recently gone from a newsprint to glossy cover. *A Different Drummer* is also running a poetry contest.

As they say in their ad, "Tired of the same old pre-literate, post-modernists, neolithic, neo-structuralists, de-cons and plain old literary con artists? Then subscribe to *A Different Drummer*, the magazine without hyphens." (Alan Sheckter) ☒

ABUSE (c/o Rachel, Box 1242, Allston, MA 02134. Adults only. \$2.00/issue #1, \$3.00/issue #2) *Abuse* touts itself a "Mail-Art Compilation" and prints all submissions they receive. Each issue has a set theme that participants are to respond to. "Carnal Desires" is the theme of issue #1, which weighs in at a beautifully reproduced 70 pages. Since they make no moral or artistic

judgments and edit nothing, the zine ends up serving as a twisted cross-section of the mental state of the "Underground" community. 42 very different people sent in their carnal desires - some of which include rape/murder fantasies, Kristy McNichols and spanking. Some of the notable participants include Ian MacKaye (Fugazi), Tom Antona (Alice Donut), GG Allin and Chris Mars (Replacements). The second issue's theme is "Worst Nightmares," and the size increased to 84 pages. Nightmares discussed run the gamut from castration to world domination plots involving hideously deformed clowns - the latter in a beautiful 16 page comic by Mike Diana, an artist who has recently come under attack for his own

monthly newsletter published by American Gay Atheists, Inc. Each issue is filled with news and information about religious persecution of gays and atheists, hypocrisy by government officials and others on the issues of gay rights and religion, a lively letters section, and reports on scandals within religious groups in the US, all done with a good sense of humor.

There are many news clips reprinted such as one about "Christian zainies" who work on stripping gays and lesbians of their Civil Rights, a piece about the Archdiocese of Denver admonishing all Catholics for attending an April 9, 1993 home opener of the Colorado Rockies' baseball team because it was Good Friday, and a story of religious groups cashing in on the notion that gays "are the enemy."

You don't have to be either gay or an atheist to enjoy this fine newsletter. These folks have a lot of guts and they deserve credit for standing tall and expounding on their beliefs. (Paul Wright & Alan Sheckter) ☒

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zine, *Boiled Angel*. Both issues contain letters, stories, drawings and collages - there's a lot to look at and certainly something for everyone. The next theme, "Childhood Stories/Memories/Trauma" promises to be a spellbinder as well. (Queen Itchie) ☒

AGAINST THE CURRENT (7012 Michigan Ave., Detroit, MI 48210. \$18.00/year) *Against the Current* is a 53 page bi-monthly socialist magazine. Each issue focuses on local, national and international organizing, struggle and analysis. Recent issues have covered feminists; analyzed Clinton's labor policies, and US policy in Somalia; gay and lesbian struggles; women in Ireland and more. With a focus on organizing from below, *ATC* is a valuable and interesting publication for grassroots organizers as well as those just interested in knowing what's going on in the world. They have insightful analysis and commentary. They also print cartoons, letters and more. (Paul Wright) ☒

THE AMERICAN GAY AND LESBIAN ATHEIST (AGA, P.O. Box 66711, Houston, TX 77266-6711. \$24.00/subscription) This is the

ANARCHY (CAL, P.O. Box 1446, Columbia, MO 65205-1446. \$3.00/sample issue, \$12.00/6 issues) This is the quarterly magazine about, surprise, anarchy. Each issue is about 80 pages long and is filled with articles, news, zine reviews of alternative and anarchist publications, one of the liveliest letters sections around, neat graphics and more. They aren't centered around organizing, but past issues have addressed topics rarely discussed in the mainstream or alternative media like inter-generational relationships, bi-sexuality and more conventional topics like anarchist organizing in Eastern Europe and other parts of the world, articles on the Spanish Civil War, computer hacking, etc. They are heavily influenced by the surrealist/situationist movement. (Paul Wright) ☒

ARISE (P.O. Box 8966, Minneapolis, MN 55408. \$10.00/year) *Arise* is an eight page tabloid of revolutionary and anti-imperialist news. It regularly covers struggles in Ireland, South Africa, US political prisoners and more. A lot of news on Africa and Ireland not usually found in US publications. (Paul Wright) ☒

ARKANGEL (Arkangel Publications, BCM 9240, London, WC1N 3XX, England. \$20.00/

year) This is a well produced 56 page magazine of radical animal rights supporters. Openly supportive of the Animal Liberation Front, each issue carries ALF communiqués, updates on ALF and militant animal rights actions around the world. Each issue is filled with animal rights resources. All are of the militant variety, the Audobon Society need not apply. For those not yet concerned with animal rights, *Arkangel* presents some of the most rational and reasonable arguments against factory farming, vivisection, hunting and other forms of animal exploitation. They also have support for prisoners accused of animal rights actions. Also available are a wide variety of publications, T-shirts and such supportive of the ALF. If you're interested in radical animal rights struggles, this is what you want to read. They've been harassed by British police (who confiscated one issue with full printing materials) and hunter groups, hated by the fur and meat industries. This zine is highly recommended. (Paul Wright) ✍

ATTITUDE PROBLEM (Bandhu Scott Dunham, P.O. Box 2354, Prescott, AZ 86302. \$2.50/sample issue, \$5.00/3 issues, 16 pages) AP is free in Arizona. That's not enough of a reason to move there yet, but it's getting there. This "multipurpose nonconformist rag" is growing and finding an audience. Circulation is up to 2,000. This is the love and sex issue, but the subject matter is eclectic. Bandhu interviews a downhill skateboarder who reaches speeds of 55 mph, a former prostitute, and Robert Scott of the New Zealand group, the Bats. There are comix, record and zine reviews, and letters to the editor. Bandhu has the most extensive listing of zines of any zine outside of *Gray Areas* and *Factsheet Five*. He devotes pages to the commercialization of nonconformity, warriorship and gays. There's a lot of interesting reading packed into this broadsheet. (Christopher B. Martin) ✍

AVALON RISING (Hilary Tebbs, P.O. Box 1983, Cincinnati, OH 45201-1983. 3-29 cent stamps/sample issue, \$8.00/12 issues, 16 pages) Hilary believes "the only free press is the small press." That, and an affinity for Morrissey, Milan

Kundera and Orgasms (the drink, that is) makes for an interesting sensibility. She prints poetry from a variety of authors, including small press name John M. Bennett. Pen pal ads are free. There's an ecological comic strip and ads for several small press publications. Honest and direct, this one's from the heart. (Christopher B. Martin) ✍

BABY SUE (P.O. Box 1111, Decatur, GA 30031-1111. \$1.50/sample issue, 16 pages) Here is a good taste of bad taste...with a guide to self-help that includes some of these steps: Look into a mirror and realize how grotesque and ugly you are, stop eating, stop exercising, sever ties with all your friends, talk to God and obey His commands. Equally excellent advice is given on the subject of holding or going to yard sales: "You should treat everyone who attends your yard sale as if you will be having sex with them later in the evening..." (Richard Freeman) ✍

BADLY-DRAWN COMICS (Martha Keavney, 30 Dry Hill Rd., Norwalk, CT 06851. \$2.00/sample issue, 12 pages) Badly drawn is, of course, relativistic - all that I have ever been able to draw are side views of chickens. So what Martha does looks pro to me. Nonetheless, I will take her at her own word. But the writing, which she doesn't mention, and the humor (as one might guess from the title) are wonderful. (Richard Freeman) ✍

BARRICADE INTERNACIONAL (SCNN, P.O. Box 410150, San Francisco, CA 94141. \$35.00/year) This is the English language edition of the Nicaraguan Sandinista party. Generally focused on political, social, economic and cultural events and issues in Nicaragua, they also give some regional and international coverage. If you're interested in what's going on in Nicaragua and want to know what the State Department isn't telling you, this is the zine to read. (Paul Wright) ✍

BEST OF BROS. (The Printed Woid c/o Don Fields, P.O. Box 2471, Redondo Beach, CA 92078. \$1.25/sample issue 16 pages) What we have here is actually the first "best of" from the quarterly mini-comic *Bros. From Bakersfield* (send a 29 cent

stamp for info on that). We're talking Bakersfield, as in the Southern California semi-desert town. With tongue in cheek, the cover promises (and delivers) an introduction by an *actual* Bakersfieldian. The comics are cute and funny with settings at school, a drive-in movie and on the streets in Bakersfield. Funny stuff about life in a kind-of-small town. My favorite part of the zine were the caricature drawings and descriptions of the staff members. Oh, and if that isn't enough, there's a full page of demographics and socioeconomic data and other info that you never cared enough to ask about Bakersfield, CA (Alan Shekter) ✍

BETTY PAGINATED (Dan Lennard, P.O. Box 63, Lyrup, SA, 5343 Australia. \$2.00/sample issue, 32 pages) Here, at last, is the infamous Madonna interview done by David Kerrassshhhh, the update on the Miss Nude Australia 1992 competition, the Clare Valley Film Event, and How I Died and Went To Heaven or (to be more exact) How I Saw Jushin' "Thunder" Liger Wrestle Chris Benoit Live from a Front-Row Seat. Here is all we know, and all we need to know about down under. (Richard Freeman) ✍

THE BOOKING SHEET (Filmseed Publications, Route 5, Box 76, Forest City, NC 28043. \$6.00/4 issues, \$18.00/year (12 issues), 12 pages) This is one of several professional wrestling zines in existence today. This no-photos zine does a good job of keeping you abreast of present-day activities of the WWF, WCW and other major 'rassling organizations. The issue I reviewed discussed a possible joint WWF/WCW super pay-per-view. *The Booking Sheet* states that since each federation has such large egos, it would have to be handled very carefully. They compare it to the Superman versus Spiderman collectors edition comic book from the 1970s. Neither group should come out looking inferior or weak.

There is also quite a bit of attention paid to how the script of major wrestling events would occur if the author had his way. In fact, the author's dream renderings of the action are more exciting and believable than the real thing.

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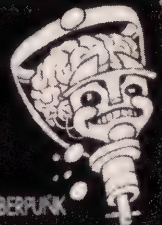
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day stars of pro wrestling, *The Booking Sheet* is a good place to turn. (Note: other wrestling and sports zines are also encouraged to submit review copies to *Gray Areas*) (Alan Sheckter) ✍

BREAKTHROUGH (P.O. Box 14422, San Francisco, CA 94114. \$10.00/3 issues) *Breakthrough* is the 56 page magazine of the Prairie Fire Organizing Committee, the successor to the old weather underground. Each issue is slick and well produced covering women's, gay, minority and anti-imperialist struggles here in the US and around the world. Recent issues have covered gays in the military, AIDS education and the struggle in prisons, Puerto Rican and black liberation struggles in the US, coverage of political prisoners and gay prisoners in the US, along with poems, photos and art work. (Paul Wright) ✍

CHUCK (Chuck Magazine, P.O. Box 6623, Concord, CA 94524. \$2.00/sample issue, 16 pages) I thought most of *Chuck* was very funny. They had a piece called "Chicks on Dicks" where two ladies list and rate full frontal male nudity scenes in mainstream movies. There's also the "Iron Balls McGinty" comic strip as well as a touch of poetry and smattering of reviews. There was one piece that I thought was awful. But then everyone has their own opinion where the line between humor and bad taste cross. Now I see lots of zines with lots of violence, sex and gore, but I object profusely to the page with two passages complete with artist illustrations on cat cruelty. I will not detail the repulsive cruelty described. *Chuck* would probably tell me they were satire, but they don't appear that way. Leave out the animal cruelty, huh guys? (Alan Sheckter) ✍

CITIZENS FOR OVERT ACTION (COA, P.O. Box 95482, Seattle, WA 98145-2482. \$5.00/year) This is a six page quarterly newsletter that seeks to educate the public about the massive abuses committed by and for the national security establishment. They sponsor activities such as videos, education and their newsletter. The latter has articles on covert policy of arming dictators, the INSLAW scandal, upcoming legislation and more. This is a grassroots effort worth supporting. (Paul Wright) ✍

THE CONTAMINATION CHRONICLE (Nathaniel Naske, P.O. Box 80721, Fairbanks, AK 99708. \$5.00/sample issue) This is a 44 page magazine published by Students for Freedom in Alaska. Ever wonder what people mean by "cabin fever"? Read this zine and you'll know. Articles include "Tequila," as in how to drink a lot of it, "The Collegiate Drug Users Guide," "how to make a dorm exhaler," articles on drive-in movies, plus zine and music reviews. On the somewhat serious side they have articles slamming Rush Limbaugh, denouncing political correctness at the University of Alaska and more. It is entertaining and amusing. I really liked the ad for the inflatable sheep. They don't say what their subscriptions are, but \$5.00 will get you an issue. (Paul Wright) ✍

CRAWL OR DIE (Rev. Scott Miller, P.O. Box 8531, Salem, MA 01971-8531. \$5.00 or an SASE, 9 pages and a cassette) Send the money. It's true that this is a very short issue as far as pages go (though the type remains small) but the cassette...Lord Lord...a GG Allin pseudointerview (GG wanted to be paid, and refused to talk - though in the wildest sense of free speech, he destroyed the tape recorder), a John Waters lecture, some John Trubee phone calls...this could be the audio version of *Gray Areas*. (Richard Freeman) ✍

THE DOORS NEWS (TDM, Inc., P.O. Box 1441, Orem, UT 84059-1441. Write for subscription info, 8 pages) This is an "un-official newsletter for Doors collectors." There are a few notes and news about the Doors and their members, but six of the eight pages are made up of a huge list of Doors memorabilia for sale from TDM, Inc. Hard to find stuff like 1969 *Rolling Stones* with Doors articles (\$25-\$85), an 88 page file of Xeroxed FBI info on Jim Morrison's offenses and old Doors 45s can be ordered. Not a lot to read, but a plethora of Doors trinkets to buy. (Alan Sheckter) ✍

EIDOS (P.O. Box 96, Boston, MA 02137. \$10.00/sample issue, \$30.00/4 issues, 72 pages) *EIDOS* is the largest sex magazine with the wildest letters and best ads in the world. Publisher Brenda Loew Tatelbaum is a first amendment defense by herself, and remains on the slashing edge of what that amendment was once supposed to be for - free expression. She doesn't want us to trade this in for a free lunch - for, as she knows, there is no such thing

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as a free lunch. Brenda is what banned in Boston was once all about. (Richard Freeman) <

ELEVENTH PIN (P.O. Box 20013, Dayton, OH 45420. \$1.00/sample issue, 20 pages) Phil and Gina now have six issues of 11th Pin available, the latest in Pinaramavision. It is hard to believe that photographs of a battered bowling pin in parts of Dayton could be so wonderful. They are finer than surreal...how else can you define a photograph of our 11th pin against a backdrop of "Christ Is The Answer. United States Plastics Corp." ? These are the best photographs I've seen in the Underground. (Richard Freeman) <

FIFTH ESTATE (4632 Second Ave., Detroit, MI 48201. \$6.00/year) Fifth Estate is one of the longest running anarchist publications in the US. A quarterly tabloid, they give an anarchist view of world events, foreign affairs, etc. They have a lot of environmental coverage and are very anti-technology (refusing to use computers to print their paper, so they use type setting machines instead). Their latest issue has articles on Somalia, love and anarchy, US militarism, surrealism and numerous reviews. They also have a bookstore and stock a wide variety of anarchist publications. (Paul Wright) <

FUSE MAGAZINE (183 Bathurst Street, Toronto, Ontario, M5T 2R7, Canada. \$16.00/5 issues) This is a 50 page bi-monthly Canadian alternative art magazine. Each issue is filled with art, pictures, profiles, articles and reviews concerning non-mainstream artists. They have excellent coverage of censorship issues, by the government as well as corporate and economic censorship. With a lot of emphasis on women, gay and radical issues. (Paul Wright) <

GLOBAL MAIL (P.O. Box 597996, Chicago, IL 60659. \$6.00/year, 4 pages) Published three times a year, GM is an indispensable guide to Mail-Art shows and happenings all around the world. Zines and individuals requesting images of God, socially approved terrorism, and hair salon leaflets - it's all in here. The May 1993 issue has over 240 listings alone. I can't wait until January 1994 when GM will expand it's size to eight pages. You'll be amazed at the kinds of things people want you to send them! Oh, and they encourage people to copy and distribute this as they wish. Yeah! (Queen Itchie) <

GUNK (c/o Ramdasha Bikceem, 16 Lors Stirling Rd., Basking Ridge, NJ 07920. \$1.00 and two stamps/sample issue, 51 pages) When all the media hype surrounding "Riot Girl" finally dies down, this zine will remain standing as a testament to humane girl-core publishing. The editor, Dasha, is a breath of fresh air. Instead of pretending she has all the answers and reiterating all the P.C., oh-so-liberal bulls--- common to many zines, Dasha sees the world as a somewhat irreparably and laughably confusing place. But she doesn't take the easy route, either - that of the Punk Rock Nihilist. The girl puts out a funny, smart and often touching zine, plays in a band, skates and does it all with not an ounce of pretense. She's still in high school, but has probably done more for feminism through these forays into supposedly "male" territory than 20 college kids who think they're cool for taking "Wimmin's" Literature classes and spouting rhetoric. Interviews, articles and more. (Queen Itchie) <

GURLZ WITH GUNZ (Michele Geary, P.O. Box 1546, Havertown, PA 19083. \$1.00/sample issue, \$12.00/year (12 issues), 18 pages) This cute, hip zine comes from Gray Areas country, suburban Philadelphia. It's put out by the cool and rad Moo and Goofy, high school senior chums. Goofy has been a radical for years, when as a first grade animal activist, she freed the class gerbil. Moo is very environmentally aware and is a vegetarian.

The duo is funny and also sticks to their gunz when criticizing the "Straight Edge" movement. These people, who originally started out as a don't-do-drugs-think-for-yourself group now has so many rules, there's no room to think for yourself. The reprinted article entitled "Federal Court Upholds Suspension of Student for Wearing T-shirt With Slogan "Drugs Suck!" is something the gurlz found amusing. There are some local concert reviews, too. Worth supporting. For a buck, what do you have to lose? (Alan Sheckter) <

GREEN ZINE (Richard Moore, P.O. Box 1875, Ogden, UT 84402. \$10.00/10 issues ("plus lots of stickers and lots of other crap"), 24 pages) Green, a

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death penalty. It has a religious focus. Recent issues have covered the death of Thurgood Marshall, the execution of Wesley Dodd in Washington state, supreme court rulings making executions easier for the states, etc. (Paul Wright) /

LOVE AND RAGE (P.O. Box 3, Prince Street Station, New York, NY 10012. \$9.00/year) *Love and Rage* is "a revolutionary anarchist newspaper." A bi-monthly tabloid, they cover, focus on and do, organizing and struggle. With branches across the US, each issue is filled with news and information about "notes of revolt," local struggles and projects. They have a good international focus and have given regular coverage to events in Eastern Europe, while a Spanish language section covers Latin America. They have good coverage on gender, gay, anti-racist and environmental issues. Each issue has at least one page of prison news and struggle. This is about the only US based anarchist publication that is interested and covers actual revolts against the state, these aren't the arm chair types. If I had to choose one US anarchist publication to get, this is the one I'd pick. They are very inclusive and accessible. (Paul Wright) /

THE MATCH (P.O. Box 3488, Tucson, AZ 85722. \$2.50/sample issue, 75 pages) Even though reviewer M. Crater doesn't like zines or anarchist gatherings ("A place of groggy, drunken exhortations to vandalism by people you never saw before and will never see again..."), *The Match* is my favorite anarchist zine, mixing slight paranoia over the police (but then the police in Tucson sound dangerous enough to send a solid citizen into the world of paranoia) and government with a crusty sweetness and care. In other words, the best mixture of kooks and cranks hurt by the system, but refusing to give up their humanity. If anarchy worked at all, it would be because of people like Fred Woodworth, who cares enough to put out one of the most esthetically beautiful magazines in America. Only a true anarchist would charge so little for so much. (Richard Freeman) /

THE MEYERS OPENING BULLETIN (1605 E. 12th Street, Davenport, IA 52803. \$7.00/sample

fine quality zine that is entirely black and white, is an interesting concoction of humor, short tongue in cheek articles (most under 200 words, not to exceed your attention span), and cartoons. Read about the "Rice Krispies Scandal." *Green* says all cereals snap, crackle and pop. Other tidbits are "The Evil Pesticide From Hell" and "What Not To Name Your Dog." Sure, some of it is in bad taste. But it's done so tastefully that it's recommended. (Alan Sheckter) /

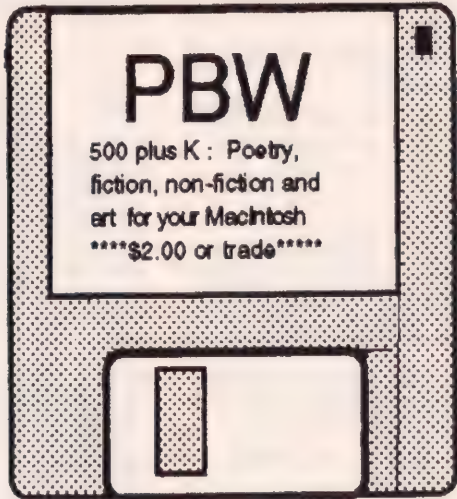
INDUSTRIAL WORKER (1095 Market Street #204, San Francisco, CA 94103. \$10.00/year) This is the monthly tabloid of the Industrial Workers of the World (AKA the Wobblies). The IWW was a large anarcho syndicalist union in this country at the turn of the century who advocated all workers joining one big union. It is a lot smaller now, but still going. The *Industrial Worker* reports on labor news and struggles around the world as well as IWW news and events. Recent issues include reports on IWW efforts to organize timber workers in California against clear cutting of old growth forests, the environment and the maritime industry, how to do workplace organizing. Each issue also contains news of events, resources and addresses of local IWW chapters, publications and more. (Paul Wright) /

IT'S A WONDERFUL LIFESTYLE (Candi Strecker, 590 Lisbon, San Francisco, CA 94112. \$4.00/sample issue, 36 pages) Part two of Candi's reconstruction of the 1970s (a decade that doesn't need deconstruction) is out, and is the finest piece of social historical writing since Frederick Lewis Allen wrote about the 1920s... and 20 times as funny (the 1920s had goldfish swallowing, true, but they didn't have only NATURAL MENTHOL in its cigarettes, *Saturday Night Fever*, Vitamin E for the skin, Harvey Wallbangers or Salton Yogurt Makers and Jane Fonda's wedding vows of maintaining a sense of humor). "If you shouldn't trust anyone straight or over 30, then you had a sacred obligation to believe anything said by any under-30 freak!" Believe me, this is the best the underground has to offer... and I can't believe that the above-ground won't grab it for its own and

print its natural cotton sheets. Part one is also still available from Candi. (Richard Freeman) /

JOURNAL OF PRISONERS IN PRISONS (JPP), P.O. Box 60779, Edmonton, Alberta, T6G 2S9, Canada. \$4.00/year to prisoners, \$10.00/year for others.) This is a bi-annual publication from Canada. Each issue is about 140 pages in length in a bound soft cover book-type format. The latest issue (Vol. 4, No. 2) has several excellent articles regarding control units including lengthy, detailed pieces on Marion and events that led to the current lockdown (going on 10 years now) there as well as its use as an experimental behavior modification lab. It also contains poems, letters and the articles tend to be well footnoted and referenced. (Paul Wright) /

LIFELINES (NCADP, P.O. Box 600, Liberty Mills, IN 46946. \$25.00/year) *Lifelines* is the quarterly tabloid of the National Coalition to Abolish the Death Penalty. Each issue contains articles, news, resources and updates on abolitionist news concerning opposition to the



WRITE:

**RICHARD
FREEMAN**

**130 W Limestone
Yellow Springs
Ohio 45387**

issue, 55 pages) Hugh Myers covers the gray areas of chess openings. Here are some of the strangest chess moves ever made analyzed in depth. In addition, he discusses recent chess politics and the behavior of World Chess Champion, Gary Kasparov. This is my favorite chess publication. (Richard Freeman) ✂

MILITARY INTELLIGENCE (Commander, US Army Intelligence Center, ATTN: ATZS-TDL-B, Ft. Huachuca, AZ 85613-6000. \$6.50/4 issues) This is the 62 page quarterly magazine published by US Army Military Intelligence. It's interesting to contrast what the military says to the media for public consumption and what they say in their internal publications that don't enjoy wide circulation. The latest issue of *MI* has an interesting article on "Threats to the New World Order," light infantry scouts, intelligence branch operational concepts, and matters of interest mainly to active duty MI staff. (Paul Wright) ✂

MLC (P.O. Box 6423, Station A, Toronto, Ontario, MW5 1X3, Canada. \$5.00/sample issue, 30 pages) This is the original Madonna Fanzine...the Bare Facts about the Bad Girl... including just how much it costs if you wanna be a wanna be Madonna (for a cook, hair, makeup, clothes, outer lingerie, skin, waxing, jewelry, Evian water, purses, nails, personal training and shoes, it'll cost you \$377,012 a year). Here is everything you wanted to know about M. but didn't know who to ask. Well written and illustrated. (Richard Freeman) ✂

MODERN HISTORICALITY (Jeff Zenick, P.O. Box 877, Tallahassee, FL 32302. Zine trade OK, or write for subscription info, 32 pages) This diary-like zine is great! Jeff Zenick has a lot of talent. He saved up some money, put his belongings in storage and set out on foot using backroads and railroad tracks to observe and meander through rural Florida. That kind of trip makes for some interesting stories. Jeff's a good, light-hearted writer. But he has another skill that really helps make this zine work. You see, I did a lot of cross country traveling by backpack, sign and thumb in the late 1970s, and I have some stories and photos, but Jeff captures the peaceful reality of his travels through wonderful, detailed pen and ink drawings. For example, there are intricate back-country artist renderings of "Waffle House by I-95" and a chicken feed factory in Madison, Florida that he paused at to draw. He also drew a lot of people he met along the way.

Basically, this is a collection of five little chronicles. I read issue #1. I don't know if there are more. Write Jeff and find out. (Alan Sheckter) ✂

THE MOUTH OF XIBALBA (59A Onway Lake Road, Raymond, NH 03077. \$1.00/sample issue, 10 pages) This is a short collection of small satirical newspaper clippings, a couple of reviews, some pro-weed talk (come to think of it, why *doesn't* NORML have their own BBS?), and various points of view. A long piece by Neil at the outset touches on the mood we've all felt before, as he agonizes over going to work day after day and how it has put him in a rut. "...I know what it's like to do a job that sucks, just because the money is good, and the dread of going to that hideous job

day in and day out is like a cancerous growth germinating in your brain." Well said. Certainly worth a buck. (Alan Sheckter) ✂

MSRRT NEWSLETTER (MLA/MSRRT, 4645 Columbus Ave. South, Minneapolis, MN 55407. \$15.00 suggested donation/year (10 issues), 16 pages) The *MSRRT Newsletter* is run by the Minnesota Library Association Social Responsibility Round Table and contains alternative news, opinions and resource listings. The news bits pertain to crime, racism and politics with intelligent, alternative overtones. I previewed two issues. One contained a resource list (books and zines) pertaining to prisons and prisoners, while the other focused on sexual politics and "sexual play." There is also a large section of periodicals, books, catalogs and miscellany received by the MSRRT that they've sifted through and described for you. One of the issues came with a pre-printed letter addresses to "Chief, Office for Subject Cataloging Policy, The Library of Congress, Washington, DC." All you need to do is sign it, date it and put on your library affiliation. The letter urges such changes as deleting the heading of "Literature, Immoral," replacing outdated terms "Sex Instruction" and "Nocturnal Emissions" with "Sex Education" and "Wet Dreams." They also urge the addition of some "warranted and essential descriptions" in library card catalogs for sex aids, violence against abortion clinics, fetishism, bisexuals, AIDS activists, etc. Bravo! There's someone out there keeping those slow to accept change on their toes. (Alan Sheckter) ✂

MURDER CAN BE FUN (John Marr, P.O. Box 640111, San Francisco, CA 94109. \$1.50/sample issue, 32 pages) Johnny Marr is the best writer on murder and various and sundry mayhems the underground possesses. He is the last of a tradition of writers on crime that have the tone of the sheer wackiness of murder. Only instead of writing about Lizzy Borden (as Edmund Lester Pierson would do) John takes on the Mormons, the Post Office, Disneyland - in other words, modern America at its dangerous best. He also reviews 1970s confessions magazines, a subgenre of literature now in decline and somewhat moribund, thanks to TV talk shows, where real people are ready and willing to confess to everything - including murder, if necessary. It's good for our souls. (Richard Freeman) ✂

MY FRIEND SARAH (Dyslexic, P.O. Box 4763, Boulder, CO 80306. 75 cents/sample issue, 16 pages) There's not much I can say about this without giving away the whole Guy de Maupassant-ish twist at the end which makes this such an amusing little tale. This is essentially a first-hand account of a child's friendship, told through words and drawings (which were colored with crayons over the xerox). A warped laugh like the one this provides is worth 75 cents in my book. (Queen Itchie) ✂

NOLO NEWS (Nolo Press, 950 Parker Street, Berkeley, CA 94710. \$12.00/2 years (8 issues), \$30.00/2 years (foreign), 20 pages plus catalog, 800-992-6656) The *Nolo News* presents "consumer and legal information for everyone."

It is not a stuffy, stark legalese publication. On the contrary, the *Nolo News* is California cool, and reader-friendly. There are informative articles such as "10 Tips for Staying Sane in Court," "Learning the Law While Driving" (discussion of law audio tapes), and "Legal Savvy for Small Employers." There is also a "Legal Humor" column. The issue I previewed contained "Nolo's best-ever lawyer jokes" with gems like:

Q: What is the difference between a catfish and a lawyer?

A: One is a bottom-dwelling, garbage-eating scavenger. The other is a fish.

Another gem was:

Q: How many lawyers does it take to screw in a light bulb?

A: One. The lawyer holds it, while the rest of the world revolves around him.

Despite the tongue-in-cheek nature in which *Nolo News* is presented, there's quite a bit of useful info.

Included with each issue is the Nolo Catalog. These folks have published self-help legal books and software for over 20 years. Subject headers include Patents & Copyrights, Estate Planning, Consumer Info, etc. Well done! (Alan Sheckter) ✂

NUCLEAR RESISTER (NR, P.O. Box 43383, Tucson, AZ 85733. \$18.00/year (8 issues)) This is a tabloid newspaper that provides coverage of and support for imprisoned anti-nuclear activists. They also report on anti-nuke activities around the world. Anyone interested in anti-nuclear and peace issues should check it out. They provide regular updates on anti-nuke prisoners, trials, etc. (Paul Wright) ✂

NUDE & NATURAL (P.O. Box 132, Oshkosh, WI 54902. \$6.00/sample issue, 112 pages) I'm sure that The Naturists have heard Oshkosh B'gosh a zillion times by now...who'd a thunk that such an incredible anything would come out of that town. But naturists seem to be coming out of everywhere these days, over the bridges from Canada, in the classrooms of UC-California. About the only thing that remains the same from 1967, when the only unairbrushed women in America (and the only naked men period) appeared in *Nudist* magazines, is their propensity for volleyball. Why oh why doesn't Ohio have an ocean? (Richard Freeman) ✂

THE OBJECTOR (CCCCO, P.O. Box 422249, San Francisco, CA 94142-2249. \$22.00/year) *The Objector* is a monthly newsletter that bills itself "a journal of draft and military information." Anyone interested in anti-militarism, the peace movement, draft resistance, etc. should get this publication. Each issue is filled with invaluable information on community efforts to halt military recruiting in our schools, exposes of fraud in the military recruitment system, abuses in the military, information on draft resisters and conscientious objectors and legislation updates on these issues. They also cover these issues with an international perspective too, and provide a good link with peace groups overseas. An interesting part of their coverage is decisions by the military justice system (a real oxymoron). With all the hoopla over the issue of allowing gays in the military, *The Objector* reports the frequent military imprisonment of

soldiers and sailors who engage in "sodomy" with consenting members of the opposite sex, "adultery," etc. (Paul Wright) ◀

OFFtheWALL (Subscriptions Dept., 1602-D South Elliott Avenue, Aurora, MO 65605. \$25.00/4 issues (includes - for a limited time - a free reproduction of Wes Wilson's 1966 "Acid Test" handbill), VISA/MasterCard accepted (give number and expiration date), 12 pages) Wes Wilson is no run of the mill zine publisher. But then Wes Wilson is no run of the mill artist. Along with Griffin, Mouse, Kelly and Conklin, Wes made up the core of poster artists whose 1960s San Francisco concert art have become legend. His quarterly publication is a gigantic 17" X 23" and full of psychedelic art both old and new to pour over. There's news about fellow poster artist Stanley Mouse's recent liver trouble and the help

he received from old friends, a look at 1960s poster art from Detroit, and a piece about the artwork accompanying 1990s raves.

There's also a look at grading the quality of your posters. Do thumbtack holes in the corners ruin the value of the poster? Actually, if that's the only blemish, you can still rate it a "B+." Maybe the most useful part of *OFFtheWALL* is the classifieds. This seems to be the Mecca for finding that rare poster to fill in your collection. These guys are serious, though. A New Year's Eve poster may only be referred to as "BG37." A great zine! (Alan Sheckter) ◀

ON INDIAN LAND (SNS, P.O. Box 2104, Seattle, WA 98111. \$8.00/4 issues) This is the quarterly tabloid of Support for Native Sovereignty. Each issue has news and analysis of issues affecting indigenous people in the US and Canada. It lists extensive resources for those interested in Native American issues. Recent issues have included US political prisoner updates, resistance by the Navajo to forced resettlement, Alaska natives struggling to remedy the results of the Exxon Valdez oil spill, efforts to halt hydro-electric projects and NATO exercises on native land in Canada, development and desecration of native religious sites and more. Highly informative and readable. If you're interested in struggle by Native Americans this is the publication to read. (Paul Wright) ◀

ora.com (O'Reilly & Associates, Inc., 103A Morris Street, Sebastopol, CA 95472. Free, 46 pages) The premier issue of *ora.com* is really a catalog-plus-magazine. We've included it here as we think it's a very interesting publication. O'Reilly & Associates have been selling books since 1985, and now, with this magazine, they have expanded to include behind-the-scenes stuff, spin-off articles, etc. This full color glossy issue includes the details that led to their book/CD product called *UNIX Power Tools*, and an article called "Love Your Job" (a discussion of how to make work and "the rest of your life" come together effectively). There is a column on Internet news, such as "Internet Talk Radio," an on-line program guide and a good old "guided tour" of O'Reilly & Associates' books, mostly made up of UNIX topics. Very intellectual, but not nerdy. Excellent for any computer BBS user. (Alan Sheckter) ◀

THE OTISIAN DIRECTORY (955 Mass. Ave. #209, Cambridge, MA 02139-9183. \$8.00/year \$2.50/sample issue, 24 pages) Straight from the Intergalactic House of Fruitcakes with a cover that the post office should have used for its Elvis stamp (the photo opportunity of a lifetime with Elvis and Dick Nixon shaking hands), *The OTISian Directory* is full of long reviews (including a thumbs down on *The World Of Zines* book) and strange art. Also available is *The OTISian Yellow Pages* in case you have a zine you wish to advertise or an organization you want the Underground to know about. (Richard Freeman) ◀

PIANO (First Person Publishing, 871 "H" Street, Port Townsend, WA 98368. Free/sample issue, \$10.00/year, 2 pages) This short zine is done with class and quality. The issue I saw focused on New Orleans, jazz music and a record club called

Jazzology. If this expands a few more pages it'll be a fine zine. (Alan Sheckter) ◀

POP CULT (P.O. Box 2707, North Canton, OH 44720. \$10/year, 36 pages) Finally, the Dopey issue is out (Happy, Sleepy and Grumpy can be had at \$2.00 apiece)...datelined Summer 1992...just in time for the upcoming Summer of '93. With a sub, you also get a free audio cassette. The latest issue has the latest in patents and trademarks including Bubba "The Love Sponge," Thud Butt, and Baby In A Box Instant Baby Mix (expect to see these items in your home before the Bashful issue). *Pop Cult* also releases incredible tapes at \$1.00. In fact, they are more than incredible, they're incroyable. Editor Julia Devine also has videos that she's produced that are good enough to warrant a movie contract. (Richard Freeman) ◀

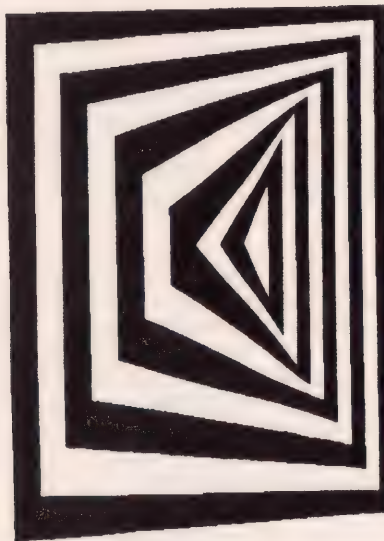
THE PORTLAND ALLIANCE (2807 S.E. Stark, Portland, OR 97214. \$20.00/year) *The Portland Alliance* is a monthly tabloid newspaper that bills itself "A progressive voice for Portland." Based in Oregon, this paper provides news and information about progressive activities in and around the Portland area. Each issue has articles, columns, ads, cartoons, resources and more. Recent issues have covered the organizing against the anti-gay initiative in Oregon, the forest conference, tree spiking, movie and book reviews, community calendars and more. (Paul Wright) ◀

POST ADOLESCENT ANGST (Jonathan LeVine, P.O. Box 14172, Portland, OR 97214. \$2.00/sample issue, \$3.00/sample issue (outside US), 24 pages) This is "Joe Nation's" premier issue. Ours came with a Catwoman sticker, a post card and a cool book marker. There are lots of strange, punk cartoons, poetry and interviews of some small bands (NJ's Ween, SF's Trunk and Portland's The Spinanes). One good example of some post-adolescent angst we can all relate to is the stressed-out cartoon character who is thinking, "I have \$10 for the week. \$2 for apples, \$2 for peanut butter, \$1 for a loaf of bread and \$5 for Fugazi (punk band) on Friday night." Interesting first effort. (Alan Sheckter) ◀

THE PROBE (P.O. Box 5068, Pleasanton, CA 94566. \$2.50/sample issue, 40 pages) A great blend of humor, nudity and music, *The Probe* caught my eye with its bared-breasts cover and won me over with the fun contained within. Interviews with Hunk of Funk, L7, Melvins, The Aaron Muentz Experience, Mr. Bungle and Bluchunks, plus reviews of live shows and records to boot. That compromises the "music" part. In the nudity department, there are several nicely reproduced pics of naked women with gourds, baseball bats and sneakers. The editor promises more naked men next time, including one or more members of the staff (!). Also in here - snippets of letters, erotic/humorous poetry (i.e.: "I care so much for you / All I want is to watch you spew / So work yourself real well / And your magic I will smell."), short fiction pieces, and a Martha Plimton fetish. I bought this in a Boston comic shop and couldn't put it down for a week. (Queen Itchie) ◀

Bikini Girl Magazine

"Now we must burn what we have adored, and adore what we have burned."



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PSYCHEDELIC PRISONERS NEWSLETTER (P.P.N., 107 Tall Trees Court, Frankfort, KY 40601. Please send donation/sample issue, 18 pages) There has been quite a bit of controversy lately over the huge sentences given to those incarcerated for the possession/sale of LSD and other hallucinogens. *PPN* proclaims on the cover, "The US Declaration of Independence states that all human beings have certain natural and inalienable rights, including life, liberty and the pursuit of happiness. We believe that these essential human rights include the freedom to use and exchange consciousness-expanding herbs and plants. We urge immediate repeal of all prohibition laws and freedom for all drug war P.O.W.s!" That certainly sets the tone for this zine. It is published by prisoners who are victims of drug laws.

There are some letters to the editor, most incarcerated for drug charges and even a letter from the *USA Today* reporter who did a story on Deadhead victims of extremely long LSD sentences. Other features in the issue reviewed here are a long piece by 1950s beat writer Jack Green on the rare hallucinogenic plant, peyote, a list of resources for prisoners, and a long listing of prisoners' names and addresses who are eager for pen pals. A zine with a purpose. (Alan Sheckter)✍

PROXIMITY (Hugh Jones, Proximity, P.O. Box 45541, Seattle, WA 98145-0541. \$3.00/sample issue, \$12.00/year (4 issues), \$6.00/sample issue overseas, \$24.00/year overseas (4 issues), 16 pages) Originally published from 1979-1983 in an 11" X 17" eight page newspaper format, *Proximity*, "Led Zeppelin collectors journal" is back and in a more common 8 1/2" X 11" format containing more pages. They still have articles, photos, reviews and other tidbits relating to the supergroup Led Zeppelin.

There's a section of Zeppelin member appearances on other albums, such as Jimmy Page's appearances on Al Stewart's second album and Joe Cocker's *With A Little Help From My Friends*, and John Paul Jones as producer for the Butthole Surfers' latest album, their Capitol label debut.

There's also a marvelous review/trip down memory lane of a Zeppelin Fillmore East concert from 1/31/69. Included in print are a ticket stub, a picture of the concert program and *Billboard* magazine's review of the show. All agreed that Zeppelin overshadowed the headliner Iron Butterfly. There are also old newspaper clippings and photos throughout. Nice job. (Alan Sheckter)✍

PUCK (Permeable Press, 900 Tennessee, Studio 15, San Francisco, CA 94107-3014. \$5.55/sample issue, \$10.00/year) Think of *Puck* as a hip *Harper's* or an *Atlantic* with an attitude. San Francisco has become overrun with entrepreneurs hoping to cash in on the next stage of the digital revolution - so much so that it has spawned a "multimedia gulch." It's refreshing to see that there are still some Mac mavens who are interested in "putting some black on white," as Jean-Paul Sartre phrased it.

Puck is part of an emerging class of pro zines - slick enough to stand up to the mainstream mags, exotic enough to remind you of a zine. With its four-color cover, quality paper and thoughtful design, *Puck* could pass muster at any newsstand.

Only the low dot count of its scanned photos gives away its desktop publishing provenance.

"Random jottings" by B.C. Quark kicks off the issue with surreal ravings, but the fever breaks, and it segues into lucid commentary on the electronic town hall.

An editorial alerts readers to the Fully Informed Jury Association, which says, "You have the right to vote your conscience when you sit on a jury."

Stan Henry's short story is about a woman with a snake in her throat, but the story is not as strange as you might think.

"Samurai in Suits" by long-time student of the Japanese Martin Wayne analyzes Japanese culture through the prism of their past. Martin delves deeper than most takes. Read this instead of James Clavell's *Gai-Jin* and save yourself \$27.50. Lately, the Japanese have stumbled and Americans are perhaps no longer as in awe of them as before. Maggie Jaffe deals with an eclectic cast of characters, from Tarzan to Patrice Lumumba to Jane Fonda in her "Five Poems." The remaining poems are less linear, including two by small press name B.Z. Niditch.

Mikhammed Abdel-Ishara's "The Expressway Anger" is a timely tale of an Egyptian-American's revenge with a twist. "Detachable Penis" may be a popular college radio song, but Kurt Putnam tells what it's sur-really like in his short story, "Wet Dream." Jodie Mecanic's "Gore and Doctors" is science fiction a la William Burroughs, not with an edge, but a point (ouch!).

Puck closes with extensive reviews of esoteric and offbeat publications and music which for some may be worth the cost of the issue. If fiction, poetry and articles which venture off the well-trod path are your cup of tea, sample *Puck*. (Christopher B. Martin)✍

RADICAL AMERICA (1 Summer Street, Somerville, MA 02143-9983) *Radical America* is more like "Liberal America." A quarterly magazine since 1969, they provide news and views from a liberal perspective. Recent issues have focused on women and gay struggles, African Americans and elections, Cubans after the Cold War, Clinton's health care plan, the US economy and more. They have pictures and are well produced. (Paul Wright)✍

RIVERSIDE ART SCENE (P.O. Box 638, Kenmore Branch, Buffalo, NY 14217. 3 Shekels in Riverside, \$2.00 elsewhere, 20 pages) As strange as the *Riverside Art Scene* is (and, believe me, it is very strange indeed) it is mild compared to the videos from Thunderbird Theatre that Chuck Furoy not only puts out, but puts on Buffalo Public Access TV. Let me just say that I am saving my copy of TT for when the shows I produce on Access are banned in this PC town. I will offer what will soon be called the Riverside Defense: "If they do it up there, then we can do it down here." Up there is somewhere very far over the Rainbow, sans Dorothy or Toto or Rev. Jackson. Oz has been taken over by angry lapsed Catholics, than whom there is no angrier group this side of Waco. Do you know what is going on in Buffalo when SuperBowls aren't being lost? You simply wouldn't believe it - especially if you saw it. (Richard Freeman)✍

SCHLOCK (c/o J. Chilson, 3841 Fourth Ave. #192, San Diego, CA 92103. \$1.00/sample issue, 14 pages) Billed "The Journal of Low-Brow Cinema and Culture," this zine is like a stroll down memory lane. C'mon kids, let's step back in time... to a place where men were men and dorks were "squares." Issue 4 contains an article examining the career of *A Hard Day's Night* director Dick Lester, a history of the San Diego burlesque show, and reviews of zines, vinyl, porn shops and video. Not your standard zine fare, either - some of the movies reviewed include *Hot Rods to Hell*, *Cannibal Holocaust* and *Twist Locura de Juventua*. The editor has a nice, sarcastic sense of humor that lends itself well to the campy material covered within. Dig it. (Queen Itchie)✍

SCHMAGA (Jim Kern, P.O. Box 8062, Vallejo, CA 94590. \$2.00/sample issue, \$5.00/year (3 issues), 42 pages) This decent zine is a potpourri of random thoughts, comic news, fiction, zine reviews and a few pages about beer. The review copy I previewed discussed Shiner Bock, Lone Star, Negra Modelo and other beers native to the Dallas area.

My favorite piece was the torrid, short poem/fiction/imagery called "Silence" by Cynthia Hendershot. It sizzled with sensuality.

I'm fair enough to call their zine review section pretty good, even though they call the publishers of *Gray Areas* "Deadhead lawyers." We are grateful for the appreciation of our intellect and professionalism, but hey, *Schmaga*, we ain't no lawyers! (Alan Sheckter)✍

SEX & VIOLENCE (Dave Dodge, P.O. Box 1973, Boston, MA 02105. \$4.00/sample issue, 52 pages) When I saw the cover of this zine with two men holding guns to each others heads, a bloody forehead and a bikini clad woman, I was nervous to find out what was inside. Yes, the first *Sex & Violence* is "shocking, brutal and frank" as stated on the cover, but there is a purpose to this journal. The central theme is movies; not just any movies, but those "60s and 70s sickies... and the vintage vileness of early XXX pics." Mr. Dodge does a complete, very knowledgeable job reviewing and discussing these films that range from monster movies (stuff like *Wham Bam, Thank You Spaceman*), dirty westerns, wild jungle women films like *Tarzana The Wild Girl*, and "cave babe" movies like *Women of the Prehistoric Planet*. Some are comedies, some are light R-type movies, and some are full-fledged hard-core sex and violence films. They all deserve to at least be looked at (although maybe not necessarily viewed in their entirety), as this is certainly an intriguing niche in motion pictures. Very professionally done with hundreds of photos and reproductions of interesting/shocking/funny ads from these films. Dave Dodge puts it all together in a fine finished product. (Alan Sheckter)✍

SHOTGUN NEWS (P.O. Box 669, Hastings, NE 68902. \$20.00/36 issues) This is *the* publication to get if you're interested in buying guns, ammo, military supplies, etc. They bill themselves "The trading post for everything that shoots." No articles, editorials or such to distract you. All it consists of are ads for anything you can imagine. These are the best prices for guns, ammo, etc.

around and what most gun dealers go by. (Paul Wright) ✍

SIVULLINEN (Jouni Vääräkongas, Kaarelantie, 86.B.28, 00420, Helsinki, Finland. \$3.00 US/sample issue (surface), \$5.00 US/sample issue (air mail), 40 pages. The cover promises "drawings, poems and other sh—." *Sivullinen* delivers. Published in Finland, but entirely in English, the zine is mostly excellent black and white detailed, science fiction drawings. There are several artists. The artwork is definitely of the alternative nature, some dreamy, some occult flavored, some just made up of good old, ugly, disgusting creatures. I especially liked the artwork of Seattle's Blair Wilson and Germany's Christian Holl. Headpump's full page illustrations are cool too - they make the Addams Family look like Ozzie & Harriet. There is some deviant poetry thrown in for good measure. Nice effort. (Alan Sheckter) ✍

SKIN TRADE (P.O. Box 869, Pomona, NJ 08240. \$3.95/sample issue, 52 pages) This zine has a new, pro, look with Jeanna Fine on the cover. The interview with her is fascinating. I am not sure how good the advice on how to steal someone else's girlfriend for a night is as I seem to be too old to use the techniques. But, I suppose there are the real adventures in the skin trade that someone once wrote a novel about. (Richard Freeman) ✍

THE SMALL MAGAZINE REVIEW (Dustbooks, P.O. Box 100, Paradise, CA 95967. \$20.00/year (12 issues), \$29.00/2 years, 24 pages) Dustbooks has served writers, librarians and the publishing industry for 28 years with their *International Directory of Little Magazines & Small Presses*, and they are currently working on their 29th edition. It is over 950 pages and is available for \$27.95. (Call 800-477-6110). *The Small Magazine Review* gives details of new magazines started since the last directory was published. There is also some commentary, letters and opinions. Virtually all publications covered are those containing serious poetry and fiction. Not included are those with heavy sex, satire and rebellion, categories which most zines seem to fall into. We're talking tasteful creative writing here. (Alan Sheckter) ✍

SPECULATION (Jeff Jarvie, 758-119 North, Indiana, PA 15701. \$4.00/sample issue, 28 pages) Here are some of the short pieces that Jeff writes when he isn't at work on either a novel, or his incredible zine, *Savage Streets* (the only Linda Blair fanzine in existence). Included are "The First Church of Traci Lords," "The Chappaquiddick Adventure" and "Extraterrestrial Rug Munchers." When sending off for this, it would be helpful if you prodded Jeff into producing another issue of SS. (Richard Freeman) ✍

SPIDERWORKS (P.O. Box 4333, Austin, TX 78765. \$2.00/sample issue, approx. 40 pages) Boy, I like this sucker. You gotta love a zine that puts an article about some guy's favorite potluck suppers next to one about an anarchist anti-Klan protest. Not to mention the Poison Idea pin-up centerfold or the section on yo-yos which precedes the interview with Dahmer's Diner. If I lived in Austin, I would probably stalk the editor. (Queen Itchie) ✍

SPY (P.O. Box 51626, Boulder, CO 80321-1626. \$14.75/year (10 issues), \$25.00/year (Canada), \$35.00/year (elsewhere), 74 pages) *SPY* is not a zine. It's a full-fledged major newsstand magazine. But it's cool. They've been around since 1986, and have grown by leaps and bounds. There is quite a bit of biting satire, intelligently done, and certain to take the temper of the object of their ribbing and bring it to a boil. The most obvious and famous thing *SPY* does is use computer enhancements to create bogus, but very funny photos. The June '93 issue had Schwarzenegger on the cover with his skin turned green and had scales on his forehead like a sea monster. There was a funny multi-page photo-melodrama (done in Spanish) of the Woody-Mia thing with many retouched photos. Of course, Sinatra saves the day at the end by offering to break Woody's legs.

There are some serious articles about film, television and politics. There was a very well done, long piece on this summer's movies called "A *SPY* Guide to Affordable, Air-Conditioned Brain Vacations." This is a magazine that has taken much of the small-press attitude and has turned it into a corporate but friendly publication. (Alan Sheckter) ✍

STORM WARNING (P.O. Box 95172, Seattle,

WA 98145-2172. Free to prisoners, the homeless and unemployed vets, \$15.00/2 years for others) This zine is a 16 page bi-monthly from the Viet Nam Veterans Against the War-Anti-Imperialist. The VVAW-AI is composed of vets from all eras who oppose imperialist intervention abroad. Most recently they have given extensive coverage to the gulf war resisters who

PRISON LEGAL NEWS

The *Prison Legal News* is a monthly newsletter published by Washington state prisoners Ed Mead and Paul Wright. *PLN* reports on court decisions to help prisoners vindicate their human rights, both inside and outside of the government's judicial system. The paper is aimed at the more politically advanced social prisoners and their friends and loved ones on the outside. The newsletter's goal is to assist prisoners and their supporters in organizing themselves to have a voice, and be a progressive force in developing a public policy debate around the issue of crime and punishment. An annual subscription to *PLN* is \$10.00 a year for those with an income, but any donation (either money or stamps) will be sufficient for those without any money. Institutional subscriptions (law libraries, etc.) are \$25.00 per year.

Make checks or money orders payable to Prison Legal News, P.O. Box 1684, Lake Worth, FL 33460.

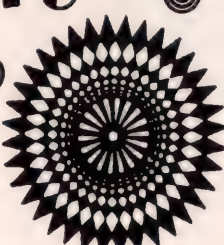
remain in prison, long after the rest of the media has forgotten them. Their approach to the debate about gays in the military is that no one should want to join the military to begin with. They also cover news about conscientious objectors, the U.S. intervention in Somalia, Yugoslavia, Peru and elsewhere. This is one of the more vocal and adamant anti-militarist publications around. (Paul Wright) ✍

SUB RAD (138 S. East, Oak Park, IL 60302. 3 stamps/sample issue, 10 pages) Were zines judged on sincerity of spirit alone, *Sub Rad* (formerly *Suburban Radiation*) would be anyone's pick to click. Three female school chums chronicle their fascination with the ordinary and the results are utterly charming. Granted, you will not be bowled over intellectually or dazzled with ornate graphics, but you're sure to feel you've made new friends. This completely supports the ethic that all some people need are a typewriter and a xerox machine. There's an official guide to headbanging, "Lyrics We Live By," some personal writings, goofy stick-figure comix, plus reviews and collage done in good-natured haste. I could feel the fun these girls had throwing this together, but I also cared about where their lives go from here, and it'd be intriguing to see how long they'll keep it up. Right now, though, I just wanna take 'em all out for sodas or something. (Joe Coughlin) ✍

SUBTEXT (1202 East Pike #1013, Seattle, WA 98122. \$12.00/6 months, \$20.00/year) *Subtext* is a monthly tabloid that reports news by and about the Third World that rarely makes the mainstream media. Each issue has sections covering regions of the world and also includes topics (i.e. women, human rights, etc.). If you're interested in learning what is happening in the world beyond what the local paper reports, this is an excellent and cheap source. Recent issues have covered news from Eastern Europe, nuclear power, the end of the Salvadorian Civil War, strife in Nicaragua, the African film industry, the rise of fundamentalism and more. (Paul Wright) ✍

THIRD EYE (Doug Bassett/John Goodnough, P.O. Box 231, Brookville, PA 15825. \$1.00/sample issue) Unlike many rock zines which focus on subgenres, *Third Eye* takes the entire spectrum of rock and its province. *Rolling Stone* is entering its

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dotage. *Spin* has managed to become as despised by rock musicians in less than a decade. Thanks to the straight jacket of radio formats, rock has splintered into as many fiefdoms as a medieval kingdom. But these guys cover the waterfront from punk to metal to alternative, although they dis such acts as Bon Jovi, Springsteen and U2 as pop. Doug uncovers the irony that Accept features fairly explicit gay lyrics, yet is highly popular with male teenagers, possibly the most homophobic group in the country. Tom Darby reviews concerts by Lunachicks, Dinosaur Jr. and Mudhoney, among others. Detailed album reviews include Rhino's Boston punk compilation, Dinosaur Jr., Die Kreuzen and Quinn and Banana. Whether *Third Eye*'s in-your-face style alienates or refreshes depends on your taste. They may be verbal muggers when it comes to music they don't like, but they have done their reading in critical theory and listening. Graphics are sprinkled throughout the one-column text, but a two-column format would make it easier to read. Some are looking for the next Beatles, others for the next *MRR*. Only time will tell. *Third Eye* comes out bucking in its first time out of the chute. One thing's for sure. We're not in Asbury Park any more, Toto. (Christopher B. Martin) ◀

TOWARD FREEDOM (209 College Street, Burlington, VT 05401. \$25.00/8 issues) This is a monthly news magazine that provides "a progressive perspective on world events." For over 40 years, *Toward Freedom* has given liberal coverage to world affairs. They are Clinton supporters and foresee a change in US policy towards the Third World as a result of his election. They regularly cover women, human rights and labor issues that rarely make the mainstream media. They also do book and movie reviews that cover world issues ignored by the mainstream media. Their coverage of Third World issues is generally good. (Paul Wright) ◀

UNCLASSIFIED (ANSA, 2001 S Street NW, Suite 740, Washington, DC 20009. \$20.00/year) *Unclassified* is the "newspaper of the Association on National Security Alumni." They are mainly former members of the national security apparatus who oppose the corrosive effect the militarized national security state has had on American society. They give news and good analysis on national security issues, legislation, the latest scandals and more. Each issue includes book reviews by people who can tell the real deal from fairy tales. They also give news blurbs and updates on issues affecting the CIA, FBI, Military Intelligence and company. (Paul Wright) ◀

VAGABOND'S HOUSE (1505 Hall Avenue, Corcoran, CA 93212. \$5.00/sample issue, 96 pages) Autumn Terzian has come out with issue #2 - bigger and even better than #1 - with more and better poetry and excellent prose. This is the magazine where the erotic meets the metaphysical, and it is open to new writers and new age erotic writing. Not only an excellent read, but an excellent place to be published. (Richard Freeman) ◀

VARICOSE BRAND COMICS #1 (c/o Veronica Black Morpheus Nipple, Rd. 2 Box 265, Belfast, ME 05915. \$2.00 and 4 29 cent stamps/sample

issue) This is a collection of cartoons drawn by the members of a metal band called The Varicose Veins... who seem to be in sync with Spinal Tap as far as hobbies and personal philosophies go. Pears f---ing pears, neuter angels who demand gender, Exit the Fleshless Boy, and the adventures of Martin L. Gore are but a mere hint at the madness contained within. This has the feel of a bunch of tanked teenagers sitting around a table in Denny's who decide to draw on the napkins, hit on the waitresses, and eat the tablecloth. Someone's singing "Kumbaya" in the background as well. (Queen Itchie) ◀

WILD EARTH (P.O. Box 492, Canton, NY 13617. \$25.00/4 issues) This is a quarterly, 96 page environmental magazine. Published by Dave Forman and the Cenozoic Society, it is one of the more thoughtful and analytical of the environmental publications around. Well written and organized, each issue has poetry, artwork, analysis, news of environmental struggle, book reviews and plenty more. Recent issues have focused on efforts to stop wolf hunting and hydro-electric dams in Canada, destruction of old growth forests in the US, how zoos contribute to species

extinction, land ethics and more. Highly informative and educational and easily readable. (Paul Wright) ◀

Z MAGAZINE (116 Saint Botolph St., Boston, MA 02115-9979. \$26.00/year) This is a "political monthly" magazine. Averaging 70 pages, it is filled with news, analysis, cartoons and reviews from a liberal view. Regular columnists include Noam Chomsky and Edward Herman. They have good coverage on Clinton's economic and health plans, overall very good reporting and analysis of domestic policy, plus coverage on foreign affairs and regular movie, book and publication reviews and a heavy emphasis on culture. Overall a good publication similar to *The Nation*. (Paul Wright) ◀

ZIB (Tolek, P.O. Box 262112, San Diego, CA 92126. \$4.00/sample issue, 52 pages) I don't know what a Zib is (I suppose I should try and find out) but *Zib* #4 is the best of all possible Zibs...with writing by Robert Nagler, Albert Huffstickler, Richard Kostelanetz, Sigmund Weiss and Lyn Lifshin. And just as good are the photos by Tolek and T. Kilgore Splake and the many excellent drawings. Art & literature in gray & white. (Richard Freeman) ◀

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13TH GEN: Abort, Retry, Ignore, Fail? By Neil Howe and Bill Strauss (Vintage Books, \$10.00, 230 pages) This is one of the most thought-provoking books that I have read in quite some time, and I heartily recommend it to anyone who (a) was born in or after 1961 (b) wants to understand Americans who were born in or after 1961 (c) appreciates intriguing social/political/economic commentary on America.

Basically, *13th Gen* describes the long-term problems, the motivations and foundations, the actions of and reactions to young adults in the United States. The two main authors (who are joined by the sharp cartoonist R.J. Matson, computer "crasher" Ian Williams, and several other young system crashers) sometimes do cart out (over)generalizations about today's 12-32 year olds, and do get preachy or hysterical at times, but overall their book hones in accurately on what it's like to be part of a generation that has been subtly AND brazenly slagged off for not being as good or as creative or intelligent or (fill in the blank) as past generations, especially the Baby Boomer generation.

But *13th Gen* is more than just a rant. It's also a humorous exploration of our attitudes, of where we came from. It deals with various issues, from political ideologies, philosophical underpinnings, economic concerns, entertainment desires, and identity building. And while every "13er" who reads this book will find ways in which he or she differs from the authors' road map, only a foolish 13er would deny that he or she is not at all like (or treated like) those who are described in the book.

Confusing? Well, there is a barrage of information and opinions in the book; both the writing style and the overall format are something between a hip magazine, a textbook and a mash book. And it is definitely what I call a "drop the needle" book: you can open it up to any page and sample the thoughts and ideas (or you can plow through the whole thing). I suggest both approaches.

Some choice quotes: "We don't want to get involved in futile activity," "There's a reason we don't write generational histories like you do - it's way too depressing to deal with ..." and "The way society presents it, I'll either be strung out on drugs, a manager at McDonald's, or a lawyer."

Be prepared to think about and analyze what you read. Do you agree or disagree, and why? This can be a disturbing concept! Easy answers are not

provided in *13th Gen*. American society and American Youth are in trouble but are surviving somehow, and after reading this book you have to wonder why and how! (Ellen Levitt) ☐

AGAINST THE TIDE: Pro-Feminist Men In The United States 1776-1990 Edited by Michael S. Kimmel and Thomas E. Mosmiller (Beacon Press, Paperbound, \$20.00, 524 pages) The authors found over 1000 documents to choose from in compiling this anthology! The works chosen include the lyrics to John Lennon's "Woman is the Nigger of the World," a speech by Ed Asner, writings on the ERA by Howard Cosell and Alan Alda, and a way cool "Statement of Position on Sexual Abuse" by the Pi Kappa Phi Fraternity



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(Charlotte, NC). I hope this gets used as a textbook in English, History and Women's Studies classes. It makes a cool holiday gift too for sexists and humanists alike. (Netta Gilboa) ☐

THE ANARCHIST'S GUIDE TO THE BBS By Keith Wade (Loompanics Unlimited, Paperbound, \$8.95, 94 pages) If you don't own a modem yet, or are a true beginner, this book will surely explain what you're missing and is recommended for that purpose. A BBS is a computer bulletin board which you can call to trade files, read and post messages and chat with other callers. There are good definitions in this book and an overview of the various types of BBSs. However, if you are looking for phone numbers, or are already modeming, you'll be bored. While underground boards are mentioned, the mentions are brief and vague. Also, the only on-line service discussed is CompuServe.

True anarchists aren't interested in mainstream BBSs so the book's title is a contradiction. Hopefully the next edition will address new felony level laws affecting piracy and will steer the reader

towards the Internet and other resources such as the on-line service Mindvox, *The Hack Report*, *Phrack*, *Computer underground Digest* and *Boardwatch*. (Netta Gilboa) ☐

AN INSIDE LOOK AT OUTLAW MOTORCYCLE GANGS (Paladin Press, (800) 872-4993, Paperbound, \$10.00, 44 pages) This book draws heavily from material used in teaching a course (perhaps aimed at law enforcement) about bikers. It assumes the bikers are criminals and that the reader wishes to catch them or at least to investigate them. There are good diagrams and what seems to be an accurate description of the chain of command in most clubs. If the subject interests you, it's worth reading. However, I don't think all bikers are nearly as dangerous as they are portrayed to be here. There is no proof offered for any of the charges. In fact, the only mention of actual trouble with a bike gang dates back to 1946. Surely the author (who does not reveal his name or his sources) could have found more recent newspaper clippings or police reports. There is also no mention of other works in the field (such as *Hell's Angels Forever*) and so the reader is left with far more questions than answers. (Netta Gilboa) ☐

THE B & E BOOK By Burt Rapp (Loompanics Unlimited, Paperbound, \$14.95, 146 pages) This book markets itself to police and concerned citizens. However, it seems natural that practicing or potential burglars would seek it out. It defines the crime of burglary, explains how victims are chosen, shows the techniques used and explains the police tactics for catching a burglar. There's even a section in the back that tells you where to get a fingerprint kit, surveillance items, etc. If you own valuables and wish to take preventative measures this is worth tracking down. (Alan Sheckter) ☐

THE BILLBOARD BOOK OF AMERICAN SINGING GROUPS By Jay Warner (Billboard Books, Paperbound, \$21.95, 542 pages) Jay Warner started collecting records in 1960. By the time he had thousands he realized his true love was vocal groups. Warner saw that there were books in print that chronicled blues, jazz and country, individual rock acts, one-hit wonders, etc., but none on vocal groups.

After Warner set out to write this book, he had to decide exactly what to include. While not

listing every group in history (an impossible task), there is a great balance of well known and obscure groups. He covers each decade starting with the 1940s and ending with the 1980s. Listed groups are all American, focusing on pop, soul, rock, jazz and gospel. Warner's definition of a vocal group is "three or more people singing in harmony - in other words, more than a duet and less than a chorus." The other restriction for inclusion in the book is that the group had to have released one or more 45s or albums.

Listing far more than just the records each vocal group released (though each is listed complete with label, catalog number and release date), Warner turns each entry into a mini-documentary, including each member's name, birthdate, influences, background, interesting anecdotes, little known facts, and often lists what the musicians are doing today.

Broken up by decade, the book documents 32 vocal groups from the 1940s (including the Ink Spots, Andrews Sisters and Mills Brothers), the 151 groups of the 1950s (including the Coasters, the Drifters and Elvis' first backing band the Jordanaires), and 107 groups of the 1960s (including the Ronettes, Peter, Paul and Mary and the Association). American vocal groups were lean in the 1970s as popular music changed, but documented are Crosby, Stills and Nash, The Stylistics and, yes, the Village People. Some 1980s inclusions are the Bangles, En Vogue and New Kids.

There are lots of rare photos throughout the book. This is a super reference book of epic and harmonious proportions. Highly recommended. (Alan Shekter) ☐

BODIES, PLEASURES AND PASSIONS By Richard G. Parker (Beacon Press, Paperbound, \$15.00, 224 pages) Subtitled "Sexual Culture in Contemporary Brazil," this book combines interviews and historical records to analyze Brazilian sexuality. Believe it or not, there hasn't been much anthropology research done on sexuality so this book is badly needed. There's information on prostitution, health, *carnaval*, homosexuality, virginity, etc. Brazil is a sensual but traditional society and this book shows that wide spectrums of sexual expression exist everywhere and can be



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permitted without ruining the moral fabric of the society. (Netta Gilboa) ☐

B.S.ING: The Secrets of Success In The Business World By Len Matlick (Paladin Press, Paperbound, \$12.00, 116 pages) Do you ever feel that the people in your company who do the least work are liked the best? Perhaps they've read this book. It's all here from backstabbing to womanizing to brownnosing and even includes info on how to become a scoundrel. The first rule of thumb is to throw your morals out the window. Helpful advice is included on how to get ahead in life by treating it as a game. It's a shame there's a need for this book, but it may be money truly well spent. And that's no B.S. (Alan Shekter) ☐

BOB DYLAN: The Early Years By Craig McGregor (Da Capo Press, Inc., Paperbound, \$13.95, 414 pages) This awesome book includes all of the major articles and interviews from Dylan's career up until the publishing of *Tarantula* and his second collection of greatest hits. Included are the *Playboy* interview by Nat Hentoff,

writing by Ralph Gleason, Nora Ephron and Lillian Roxon, the *Rolling Stone* interview, the *Sing Out!* interview and the A.J. Weberman interview. Weberman is a garbologist who made a name for himself by going through Bob Dylan's trash and telling the world what he ate and threw away.

If you like Dylan's music at all, this book is a must. Hopefully, McGregor is working on a sequel or two to cover Dylan's more recent work. Highly recommended. (Netta Gilboa) ☐

C IS FOR CURIOUS: An Emotional Address Book By Woodleigh Hubbard (Chronicle Books, Spiralbound, \$14.95) Bet you didn't think there was anything gray about address books! I've always filed people under their first names. But this book takes things a step further and encourages you to file people under D for Doubtful, M for Moody, S for Shy or W for Wild. There's room for about 20 entries per letter and it's suitable for both adults and children. It's well illustrated with lots of unusual animal creatures. Most people fit into several categories, so this book will get you thinking about how to redefine your friends. (Netta Gilboa) ☐

CHICAGO STORIES By John Miller (Chronicle Books, Paperbound, \$10.95, 244 pages) The city of Chicago, IL is the theme here. Combining fiction, poetry, essays and letters, this book discusses the people who one thinks of when discussing Chicago. There are pieces by Mike Royko, Saul Bellow, Studs Terkel, Maya Angelou and even Elliott Ness. This collection is recommended for those fascinated with the unique political makeup of Chicago. Although it can be read by itself, this book is the fourth in a series of Chronicle Books' city-inspired story anthologies. (Netta Gilboa) ☐

THE CHILDREN OF MEN By P.D. James (Alfred A. Knopf, Hardcover, \$22.00) P.D. James' latest novel delivers a disturbing and powerful message; this time the established mystery writer turns her pen to more than unsolved crimes. James paints an unattractive and unsettling pic-



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ture of an Earth which has been stricken with the deadliest of all plagues - infertility. In the not too distant future, a race of young men and women called Omegans are tested again and again, but to no avail; they have nothing to give to a dying planet. In James' world, there are no more births. The outdated traditions still are followed with vivid and now cruel accuracy. Proud mothers wheel carriages down the streets, but now there are dolls dressed in baby clothes asleep in them. Baptisms are given to kittens. Some women pretend they are pregnant; they carry a "baby" for the full term, but when they go into labor, they give birth to nothing but air and hopelessness.

The elderly who are tired of the meaningless existence can turn to suicide; many decide to die together in a ceremony called The Quietus. Or they can simply wait, going through the meaningless routines and rituals of staying alive - exercising, taking vitamins, etc.

Such is the fate of narrator Theodore Faron who jogs every day; he admits his preoccupation is futile, but he still surrounds himself in comfort in his lavish estate. He has his music, his wine, and his food. There he plans to wait for the end.

However, Faron's routine is disrupted by five Omegan revolutionaries who want him to contact the leader of the English government, the Warden of England (who is Faron's cousin). They have certain demands, but they want to restore sanity and dignity to the last remnant of the human race. They want to stop the mandatory testings, the Quietus, and alleviate the horrendous living conditions in a nearby penal colony. They, unlike Faron, are not content to simply wait. One of the five is also pregnant, and this discovery is enough to shock Faron out of his idleness and force him to help them flee from the authorities.

James has some unexpected surprises for the unwary group as they travel through the British countryside and try to prepare for the arrival of a child who hopefully will bring forth a new race of men. Well done. (Carol Porter) ☞

CLOAK AND GAVEL By Alexander Charns (University of Illinois Press, Hardcover, \$24.95, 208 pages) The author spent eight years fighting for FBI documents in order to write this book. He ultimately had to sue them, but the result is a stellar book on "FBI Wiretaps, Bugs, Informers, and the Supreme Court." Charns offers proof the FBI spied on the Supreme Court using wiretaps and informants. They also influenced key Supreme Court decisions which affects all of us. It's amazing more attention has not been paid to this book which makes clear the FBI's real goals of getting rid of marginal opinions and pushing the U.S. to the right by whatever means necessary. (Netta Gilboa) ☞

COMPUTER SECURITY BASICS By Deborah Russell and G.T. Gangemi, SR. (O'Reilly & Associates, Inc. (800) 998-9938, Paperbound, \$33.95, 464 pages) This book is quite easy to read considering how complex the subjects discussed are. There are chapters on viruses, encryption, TEMPEST, Biometrics, security history, network strategies and the "Orange Book." I read the viruses chapter and found the information in it accurate and fair. There were good definitions, references and a refreshing lack of preaching. If you use your

computer for business, and especially if your computer is tied into others, check out this well done book. (Netta Gilboa) ☞

DIRTY LOOKS: Women, Pornography, Power Edited by Pamela Church Gibson and Roma Gibson (Indiana University Press (800)-842-6796, Paperbound, \$18.95, 248 pages) This impressive book argues against censorship. There are scholarly articles (all written by women) on Annie Sprinkle's work, S/M, Asian Cinema, Erotic Art and even critiques of porn research. It's a bit dry in places, but that's a good balance to the sensational topics covered. *Dirty Looks* makes us think about pornography not so much as an economic institution, or as a medium for exploring fantasies, but rather as a political vehicle for artists wishing to express their marginal visions. The articles in this anthology are about dissent and about shifting boundaries between the visual arts and pornography. Well done. (Netta Gilboa) ☞

DIRTY TRICKS COPS USE By Bart Rommel (Loompanics Unlimited, Paperbound, \$18.95, 158 pages) In my few dealings with police officers I have always found them to be fair. However, it does not surprise me that, as in any industry, some officers may use unfair tactics when trying to make a bust. There are chapters here on speed traps, search and seizure, obtaining confessions, manipulating evidence and the use of informants. The author cites many actual cases and backs them up with footnotes. This is easy reading and would be entertaining if it did not make your blood boil. If you break the law or lead a gray life, you should be sure to read it. (Netta Gilboa) ☞

DISCOVER RUNES By Tony Willis (Sterling Publishing Co., Inc., Paperbound, \$9.95, 184 pages) Runes are a collection of 24 ancient stones used in fortune telling. This book explains how to use the runes, what each means in a reading and how to improve your interpretation skills. If you enjoy numerology, tarot or analyzing people's handwriting, runes might interest you too. In addition to this book all you'll need is a set of rune stones and a pouch to keep them in. It's nice to know that the path to becoming a runic Shaman isn't cost prohibitive. (Netta Gilboa) ☞

DISOBEDIENCE By Michael Drinkard (W. W. Norton & Company, Paperbound, \$21.95, 320 pages) This author breaks all rules for novels and shuttles back and forth in time from the late nineteenth century to the day after tomorrow. It's about growing oranges (from the planting of the first navel orange to trying to save the last remaining orange grove) and changes in California over the last century. The writing reminds one of Kurt Vonnegut, Douglas Adams and the New Journalism writings of Tom Wolfe. W. W. Norton feels the book "speaks to a younger, hipper audience than the mainstream media simply don't understand." Sounds like our readers <grin>. (Netta Gilboa) ☞

DISORDERLY CONDUCT By Bruce Jackson (Univ. of Illinois Press, Hardcover, \$32.50, 262 pages) This book of essays on crimes and criminals has an introduction by famed attorney William M. Kunstler. There are articles on amphet-

amines, informants, Attica, who goes to prison, deviance, marijuana use, race relations and the 1960s anti-war movement.

I first heard of the author when as a grad student I was required to read his book *A Thief's Primer*. That book taught me that you could interview criminals and get them to tell you their secrets. Then you could also make a legal living from telling these secrets to other people. *Gray Areas* owes much to Mr. Jackson for this early inspiration.

Although some of the essays in this new book (Jackson has 17 others!) are old, they are timeless. Perhaps the essays on the 1960s are even more relevant now with the hindsight that goes hand in hand with age. Worth reading if you have an interest in criminal justice, law, culture and/or civil rights. Jackson is one of the best writers, sociologists and social critics out there. (Netta Gilboa) ☞

ERIC CLAPTON: Lost In The Blues By Harry Shapiro (Da Capo Press, Inc., Paperbound, \$14.95, 226 pages) This well done book is timely as Clapton recently won several Grammy Awards and is more popular than ever. An original member of the Yardbirds, John Mayall's Bluesbreakers, Cream, Blind Faith and Derek and the Dominoes, Clapton's guitar work should be instantly familiar to you. Here is information on the tragic death of his son, Clapton's childhood, and each band he's played in. There is a complete discography which even includes session work and 44 glossy photos. Worth having. (Alan Shekter) ☞

EROTIC ART By Living Artists (Art Network, P.O. Box 369, 13284 Rices Crossing Road, Renaissance, CA 95962. Paperbound, \$19.95, 72 pages) This full color book is tasteful enough to keep on your coffee table. There are 37 pages from 26 international artists plus information on each artist and a twelve-page introduction on the history of erotica. The art varies widely in style and includes realism, surrealism, cubism, futurism and expressionism. Anything involving sex and nudity is by nature gray, but there's nothing sleazy presented here. (Netta Gilboa) ☞

EXPLODING THE GENE MYTH By Ruth Hubbard and Elijah Wald (Beacon Press, Hardcover, \$24.00, 224 pages) For years we've been hearing about DNA sequences which cause criminals to commit crimes. Everything from rape to serial killings to alcoholism to cancer has been blamed on genetics. If, like me, you had doubts, finally there's a book to back you up. There is a simple explanation of genes and genetics, chapters on gene manipulation, genes for sale in research, piracy issues and genetic discrimination. There's also thorough analysis of both chronic conditions (diabetes, cancer, high blood pressure, strokes) and behaviors (homosexuality, alcoholism). The authors are critical of the Human Genome Project whose supporters say will lead to cures for most diseases. They also see clear threats in gene research to privacy, civil liberties and social justice. Bravo! (Netta Gilboa) ☞

FAST FOOD, FAST TALK: Service Work And The Routinization Of Everyday Life By Robin Leidner (University of California Press, Paper-

bound, \$15.00, 280 pages) I worked at McDonald's for a week. My intelligence, education and sales skills were ignored. All that mattered was how often I could clean the counter and that I did not give out too many ketchup packets to customers.

I was intrigued that someone finally decided to study this type of work. Leidner interviewed employees at McDonald's and Combined Insurance (one of those companies that makes you chant "I feel healthy! I feel happy! I feel terrible!") She exposes the methods and results of attempts to control workers' words, looks, moods and ideas. Worth reading if you have a boring service job or have ever done a stint as a paid robot. I quit in mid-shift after the manager, Debbie (still employed there), refused to serve my customer a fish fillet because I was not subservient enough. It does not surprise me that a customer of this particular McDonald's (Springfield Mall, PA), came in with a gun and fired it. It's amazing it has not happened more often. (Netta Gilboa) ☐

THE FOLK MUSIC SOURCEBOOK By Larry Sandberg and Dick Weissman (Da Capo Press, Inc., Paperbound, \$16.95, 272 pages) This exhaustive book covers all types of folk music from string band to bluegrass to jug bands to ragtime. Also included are Canadian, Creole, Zydeco, Chicano, Caribbean and North American Indian artists. Besides telling you what's worth listening to, there are sections on how to learn to play, how to obtain song books, reference books and instructional books. Other resources include folk music centers, films and videotapes, periodicals and organizations. While we found gaps (poor coverage of Melanie, no mention of *Dirty Linen*), this book is still a monumental effort worth owning. It's well illustrated, too. (Netta Gilboa) ☐

FREAKS: We Who Are Not As Others By Daniel P. Mannix (Re/Search Publications, Paperbound, \$13.99, 120 pages) If you can stomach the pictures, this book will amaze you. Written by a former sword-swallower and fire-eater, *Freaks* explores the gray world of midgets, Siamese twins and others who are ostracized by mainstream society.

Some people are deviant by choice. They choose to write viruses, rape, deal drugs, etc. Those in this book are deviant by virtue of their physical appearance at birth. If you're curious as to what all freaks have in common and wish to overcome your own prejudice, here's the place to turn. Mannix lets the freaks speak for themselves about coping, putting themselves on display, finding lovers and deciding whether to have children. Highly recommended. (Netta Gilboa) ☐

FREEDOM AND TABOO: Pornography And The Politics Of A Self Divided By Richard S. Randall (University Of California Press, Paperbound, 800-777-4726, \$15.00, 342 pages) Most books about pornography address either the laws which regulate it, its effects on viewers or the individuals who work in the industry. This book tries to explain its role in society and argues that it will always be with us and will continue to be a major public issue for debate. It's pretty dry reading but a useful reference if porn is a hobby of yours or you are interested in it as an area for research. (Netta Gilboa) ☐

FREEHAND: The Art of Stanley Mouse (SLG BOOKS, Paperbound, \$24.95, 128 pages) Beginning with a foreword by Mickey Hart, *Freehand* contains superb reproductions of legendary poster artist Mouse's best work. These include album art for *Tiger Rose*, *Terapin Station*, *Mars Hotel*, *Europe '72* and *Cats Under The Stars* as well as poster art for *Winterland*, *Fillmore* and *Avalon* concerts.

Much of Mouse's early work is included which consists of cool monsters, often bug-eyed, who are driving souped up hotrods. His newest work is also here and it focuses on Native American culture, still lifes of abstract imagery and work done for book and magazine covers.

This is the second book of Mouse's work. His first book focused on art created with Alton Kelley. *Freehand* provides new insight into Mouse's background, influences and place in the art community. The color reproductions are exemplary if you can't afford the originals. Many included here are not easily available in original printings. Worth having. This book will surely increase in value once it's out of print. (Netta Gilboa & Alan Shekter) ☐

HARD DISK AEROBICS By Dan Gookin (Windcrest/McGraw Hill, Paperbound, \$29.95 w/diskette, 440 pages) Subtitled "Shaping Up Your PC," this book explains how a computer's hard drive works, what to do when it malfunctions and offers tips for file organization and overall maintenance. Told in a humorous vein, this book tackles how to install hard drives, use batch files to save time and how to protect your critical system files. The 23 chapters here seem best suited to beginners and intermediate users. (Alan Shekter) ☐

IN THE WARSAW GHETTO: SUMMER 1941 By Willy Georg (Aperture, Hardcover, \$40.00, 116 pages) This book of photographs recreates a period in history most of us would rather forget. They were taken by a radio operator in the German army in a single day. He shot five rolls of film. The fifth roll was confiscated by police, but Georg escaped with the other four rolls. Accompanying the photos are passages from people's diaries, extracts from the *Polish Underground Press* and quotes from Himmler's final liquidation decree. The photos are disturbing to see, not because they



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are of stomach-turning violence, but because the people in them were probably all killed within several months after their photos were taken. If you wish to know more about the Holocaust, this book is a must. (Netta Gilboa) ☐

INCREDIBLY STRANGE MUSIC, Volume 1 (Re/Search, Paperbound, \$17.99, 204 pages) Yet another killer from Re/Search, this volume covers vinyl-only rarities, chiefly from the 1950s through the 70s. To quote the introduction, "In an age of information overload, the mere act of wading through and deciphering society's discards becomes a political act." This fact is certainly embellished during the interviews here, with both the artists who've made some of these recordings and the collectors who obsess over them. The book, though, is not for audiophiles alone; there are incredible stories here regarding law, censorship, and the seamy side of the business itself—how careers are often made or broken in the space of a breath. It's also great fun: chances are good you've passed over many of these records at a thrift store or yard sale sometime in your life, and undoubtedly you'll see something here that'll induce flashbacks. Certainly there is "stranger" music out there, but this is a great enough start that I wish it were a monthly, and the illustrations are often hilarious. Re/Search can do no wrong. (Joe Coughlin) ☐

JANET'S JUICE BOOK By Janet Hazen (Chronicle Books, Paperbound, \$12.95, 96 pages)

Most of us like to drink juice. This inviting book makes it a snap to prepare something more interesting than mere orange or grapefruit. If you own a blender or a juicer, you're more than halfway there. Learn how to make a Tangerine-Nectarine-Strawberry Fizz or an Apricot-Raspberry-Cherry Smoothie. Hazen's credentials include being a cookbook author, restaurant critic and former chef. She claims 95% of the nutrients in a given fruit or vegetable are found in the juice and the juice is one of the quickest ways to ingest nutrients. Beautifully illustrated, this book is sure to get used. (Alan Sheckter) 

THE LEGAL GUIDE FOR STARTING & RUNNING A SMALL BUSINESS By Fred S. Steingold (Nolo Press, Paperbound, \$19.95) If you own your own company or wish you did, this straightforward book explains how to deal with hiring and firing, contracts, insurance, taxes and permits. We found the information here invaluable in understanding how to trademark our name, how to get business insurance and in learning how to do legal research. Nolo has a great corporate policy which allows you to trade in outdated books for their newer editions. Since lawyers charge \$150-\$300 an hour, the price of this book is a bargain. If you read it and use it to guide your business behavior you'll save much time, money and aggravation. (Netta Gilboa) 

MADE IN JAPAN: Transistor Radios Of The 1950s and 1960s By Handy, Erbe, Blackham and Antonier (Chronicle Books, Paperbound, \$16.95, 108 pages) This lavishly illustrated book (250 full-color photos) traces the history of the transistor radio. Years before CDs and Walkmans, everyone had a radio. The authors trace these radios back to 1955 and show 175 different ones which are now collector's items. My favorite is the Hipster which uses op-art for its design. The section of novelty radios (Charlie Tuna, Dick Tracy) was also swell. Sure to get you thinking about your childhood, your first radio and another bunch of collectibles you didn't save but wish you did. *Made In Japan* is worth a look. (Netta Gilboa) 

THE MAKING OF SENSATIONS By Tuppy Owens (Rhinoceros Books, Paperbound, \$6.95, 800-458-9640, 204 pages) In 1975, Tuppy Owens appeared in a porn film (the first ever shot in 35mm) called *Sensations*. While I never cared for the film (it has a scene where a guy inserts a hooked hand into a woman), I did enjoy this book which tells about landing the role, adventures on the set and experiences as a porn star in the 1970s. It helps to have seen this film before reading the book, but enough detail is provided for those who haven't. Be forewarned it's full of four letter words and graphic descriptions of sex. Need we say more? (Netta Gilboa) 

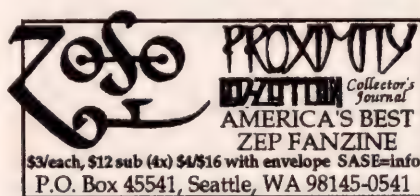
MALE PROSTITUTION By Donald J. West (Harrington Park Press, Paperbound, 360 pages) This book has no price on it, but if the topic interests you it's well worth whatever they're asking. Male prostitution is so gray a topic you can count the number of books available on it with one hand.

The author interviewed 50 men who had sold their bodies and most of the book is devoted to

allowing them to speak for themselves. There are chapters on their childhood, entry into prostitution, problems with customers, self-employed masseurs, models and escort services, child prostitution, the law, etc. It's hardly a subject you can read about elsewhere and I learned much from reading this book. Most of it applies to female prostitutes as well, I'm sure. Worth tracking down. (Netta Gilboa) 

THE MANSON FILE Edited by Nikolas Schreck (Amok Press, Paperbound, \$9.95, 198 pages) The publisher informs us this book is out of print. That's a shame. Interest in Charles Manson has never been higher and this book includes all sorts of memorabilia such as Manson's art, poetry, selected quotes, court testimony, etc. Nothing included here has appeared anywhere else and there is much insight into the charismatic man people crave to be close to. Worth hunting down. (Netta Gilboa) 

MEDICINE CARDS By Jamie Sams and David Carson (Bear & Co., Hardcover, \$29.95, 224 pages plus 54 cards) The concept here is much like tarot cards. It draws on the ancient wisdom of animals such as the eagle, owl, coyote, butterfly,



dragonfly and dolphin. There are six spreads for readings and the book provides fascinating interpretations. This is a well done package readers can grow into. It's suitable for all ages and all levels of experience. These cards also deal with issues many tarot decks ignore such as health, colors, energy and dreams. If you enjoy having your fortune told or are interested in animals, this set is highly recommended. (Netta Gilboa) 

THE OFFICIAL STRIP JOINT GUIDE (P.O. Box 568, Quincy, IL 62306, Paperbound, \$17.00, 287 pages) If you enjoy going to go-go bars and burlesque houses, this guide will steer you towards every known establishment across the U.S. and in Canada. Updated regularly, it provides directions, hours, cover charges and a description of how each club differs. Unique. (Alan Sheckter) 

ON INTIMATE TERMS By Beverly Burch (University of Illinois Press, Hardcover, \$27.50, 186 pages) Most people think that lesbians must relate to each other exactly as heterosexuals do. This new book argues that lesbian relationships rely on the interplay of psycho-sexual differences between women. There are lots of quotes from the 12 lesbians interviewed and Burch also sent out a survey to therapists to get their point of view. It's a groundbreaking book despite the small sample size. (Netta Gilboa) 

THE PARTY'S OVER: Diary Of A Recovering Cocaine Addict By Katy Hendricks (The American University Press, Paperbound, \$14.95, 275 pages) Although you can predict what you'll be reading here before you start the book, it's well done and full of captivating passages. The author discusses why she started using cocaine, how she got it, what it felt like and why she had to finally stop. It's honest rather than preachy. She admits she still loves cocaine although she cannot use it. Highly recommended to anyone still snorting, smoking or ingesting this drug as well as to those interested in the process of recovery. (Netta Gilboa) 

PHONO-GRAPHICS: The Visual Paraphernalia Of The Talking Machine (Chronicle Books, Slipcase, \$16.95, 120 pages) As soon as you see this one, you'll be intrigued. Its brilliant packaging makes it appear to hold a recording. This book examines collectibles related to phonographs. There are postcards, tins to hold phonograph needles, record sleeves and labels, and actual phonographs and cylinder boxes. If, despite the popularity of CDs, you still prefer vinyl, you'll enjoy this unusual book which tells you what's out there to collect. (Netta Gilboa) 

THE POLITICALLY CORRECT GUIDE TO GETTING LAID By X (Tuppy Owens, P.O. Box 4ZB, London, W1A 4ZB, England, \$10.00, Paperbound, 100 pages) This humorous book is full of cartoons which illustrate virtually every page. There is information on the art of seduction, safe sex, honesty and how to negotiate to get what you want. It's the type of book you could give to someone you work with or use as a stocking stuffer. If you have a serious sexual problem it won't be answered here. But it's non-sexist fun and rarely does one come across a book which can approach sex with a sense of humor. (Netta Gilboa) 

PORNOGRAPHY AND SEXUAL DEVIANCE By Michael J. Goldstein and Harold S. Kant (University of California Press, 1973, currently out-of-print) I always knew there was a relationship between my interest in the Grateful Dead and my interest in pornography. Now I've finally found a traceable connection. Years ago I read this book while in grad school. It was one of the only credible books on the subject at the time. If you're curious to track it down, I'd recommend asking at the biggest library in your area. Besides the fact that most of it is still current, the co-author is the same Mr. Kant who serves as legal counsel for the Grateful Dead. The book covers literature in the field, sex offenders, how to define pornography and obscenity and discusses how best to control it. Just like *Gray Areas*, this book is for the intellectually curious only. There are no pictures and it's a serious academic work. But you'll learn a lot about why I think pornography is one of the richest gray areas around with many levels and layers to examine. (Netta Gilboa) 

PRISON GROUPIES By Clifford L. Linedecker (Pinnacle Books, Windsor Publishing Corp., Hardcover, 300 pages) It's no secret that some women love criminals. It seems like no matter what some guys do, they attract fans, lovers and even wives

after they've been caught. This book explores the women who wanted "Ted" Bundy, "Tex" Watson, Richard Ramirez, John Wayne Gacy, Jr., Kenneth A. Bianchi, and 16 others. It's captivating reading and I'd surely think so even if I wasn't quoted several times in it. No book like this has ever been published before. Think of it as an exploration into the gray areas of love. (Netta Gilboa) 📖

SAVE YOUR LICENSE! By Gene Mason (Paldin Press, (800)872-4993, Hardcover, \$8.95, 144 pages) Although this book was published in 1978, it's still in print and not much in it has become obsolete. Radar methods and detectors have certainly changed, but people are still speeding and still getting caught. There are chapters here on how to spot police cars, the value of having a CB radio, dealing with police officers, your day in court, insurance problems, etc. It's well written, easy to follow and there is practical advice on every page. If you speed for kicks (especially in more than one state), you need this book. (Netta Gilboa) 📖

SCRAM: Relocating Under A New Identity By James S. Martin (Loompanics Unlimited, Paperbound, \$16.00, 83 pages) Admit it. There have been times you wish you were never born or could be someone else. This book, written by an attorney, is designed for those who want to do something about it. Martin leaves no stone unturned. Whether you broke the law and want to hide, have credit problems that make you want to have a fresh start, or are in a bad, abusive relationship, *Scram* can help.

There are chapters on what changes will take place, who will try to find you, how you can change your appearance to avoid them, and what your chances of pulling it all off are. Much time is spent on the complex issues of passports, multiple social security numbers, police, friends and being declared legally dead.

Martin also answers questions about the best way to deal with impending divorces and bankruptcy. He uses ten case histories as examples and we were impressed to see Abbie Hoffman's underground years discussed. The publisher says that much of what's here has never appeared in print before, including how to legally get a driver's license in an assumed name. Worth the money if you are considering taking the risk or if you are just a curiosity seeker like us. (Netta Gilboa & Alan Sheckter) 📖

SELF-RESPECT & SEXUAL ASSAULT By Jeanette Mauro-Cochrane (TAB/McGraw-Hill, Paperbound, \$12.95, 280 pages) What an empowering book! While most books about rape assume the victim should restrict their lifestyle, this one advocates maintaining self-respect at all times. There is much practical, realistic advice here for avoiding rape, fighting it and coping with its aftermath. It's the only book I've ever seen on the subject to break down the physical responses (anger, fear, shock, adrenaline) to rape. I was also thrilled to see the reality of nightmares mentioned. This book is worth reading no matter how many other books on the subject you've seen. Rape is a dark gray subject, but finally Mauro-Cochrane offers rape victims a little rainbow of sunlight. (Netta Gilboa) 📖

SEX OFFENDER TREATMENT: Psychological And Medical Approaches Edited by Coleman, Dwyer and Pallone (The Haworth Press, Inc., Hardcover, \$29.95, 233 pages) This academic book is a collection of papers presented at a conference on the treatment of sex offenders. If you've thought long and hard about whether they can be changed, here's the latest answers. There are a group of people using DepoProvera and others who use counseling techniques. There are also papers warning counselors they may suffer from burnout or be falsely accused of sexually abusing their clients. In each paper there are clues as to who becomes an offender and what beliefs must be challenged to end the behavior. Worth reading if you are a victim, an offender, a counselor or a researcher. This field's wide open for research and there are still all too few places for offenders to turn for help. (Netta Gilboa) 📖

SEXUAL PEACE: Beyond The Dominator Virus By Michael Sky (Bear & Co. Publishing, Paperbound, \$10.95, 240 pages) The Dominator virus refers to the force that divides men and women, patriarchal domination that has become so entrenched in us that it's become viral in nature. Sky wants men and women to find peace and offers strategies for dealing with this viral domination. He offers lots of personal experiences as examples and as food for thought. (Netta Gilboa) 📖

SMILEYS By David Sanderson (O'Reilly & Associates, Inc., (800) 998-9938, Paperbound, \$5.95, 94 pages) This awesome book bills itself as the "Noah Webster of Smileys." What's a Smiley? A Smiley is a facial expression made by combining several keys on a computer keyboard for the purposes of communicating everything from sarcasm to sympathy to sadness. For example, everyone can figure out that by combining a colon, a dash and a right parenthesis - like this :-) a happy face is formed. But this book combines a whopping 650 of them. Be the envy of your electronic mail correspondents. Buy this book and smile away. (Alan Sheckter) 📖

SO YOU WANNA BE A PRIVATE INVESTIGATOR, HUH, BINKY? By Greg Hauser (Marinelli Publishing, P.O. Box 244, Lowell, MI, Paperbound, \$32.95, 100 pages) These days most private eyes are involved in studying insurance fraud. There are many people who report injuries at work and then collect while they go off and play. Other big areas include spouses cheating, child custody and criminal defense. This book explains the credentials needed to do the work, the investment required, basic snooping tips and how to secure and deal with clients. There are resources, sample forms and many tips on how to get people to talk to you. Worth reading if you'd like to change careers, are worried about being investigated yourself or are just curious. (Netta Gilboa) 📖

SORRY I ASKED By David Kinnick (Masquerade Books, Inc., Paperbound, \$4.95, 410 pages) This book contains interviews with almost 50 current male porn stars who make gay porn films. Each discusses how they got into the business and some of the adventures they have had while filming. There are videographies for each star.

The book uses frank language and graphically describes acts that may offend some. However, I was captivated reading it and think it's a major work in the sociology of erotica. Highly recommended. (Netta Gilboa) 📖

STIFFED: A True Story Of MCA, The Music Business, And The Mafia By William Knoedelseder (Harper Collins, Hardcover, \$29.95) *Stiffed* is a well documented account of organized crime's infiltration of MCA Records in the early 1980s. This book will dispel any notions that white collar crime is exotic. It's very dry, just like the book. However, *Stiffed* is so well written that it can be used as a textbook on how to be a bootlegger, a mobster, a con artist, or a sleazy record company executive. *Stiffed* is tedious reading, but highly recommended to anyone interested in either the recording industry, counterfeit recordings in particular, or organized crime. (Kevin Schmidt) 📖

THIRTY PLANTS THAT CAN SAVE YOUR LIFE! By Douglas Schlar (Elliott & Clark Publishing, Paperbound, \$12.95, 144 pages) Based on a combination of ancient folk tales and modern medical fact, this book explores useful plants, herbs, fruits and roots. There are recipes and a resource guide in the back. While most of them, such as garlic and ginger, can be found easily, others such as Myrrh and Schizandra might require special ordering. Some of the plants have preventable properties and others are used to heal. The publisher swears that the "One Too Many Last Night Tonic" really works. If you have health problems, are into the environment or recognize the value of alternative medicine, this book is worth exploring. (Alan Sheckter) 📖

TO BE A VICTIM: Encounters With Crime And Injustice Edited by Diane Sank and David I. Caplan (Insight Books, Plenum Press, Hardcover, \$28.50, 482 pages) This anthology links together all types of victims and addresses the lifelong emotional anguish and trauma they experience. Half of the book deals with specific victims such as child abuse, rape, witchcraft, genocide, war crimes and patients/nurses. There is even an article on computer crime victims. The other chapters offer a wider analysis of gun control, deterrence, victim-blaming, punishment of offenders and the concept of victimhood. There are lots of resources offered and even more food for thought. (Netta Gilboa) 📖

WALLS By Hiltgunt Zassenhaus (Beacon Press, Paperback, 248 pages) Most people who deviate from the norm would probably rather not be different from the typical or the mainstream. A political dissident, however, is a person who has made a conscious choice to stand apart from others with the full, clear understanding of the risks, the loneliness, and all the other implications of that choice. Such a person may make so much noise everyone knows what he/she is up to and why, or, in the worst of times, may be silent and invisible. Those who chose to oppose Nazism inside Germany certainly made the hardest choice in the worst times with the full certainty that they could make very little difference to very few people, and could stay alive only if almost nobody

knew what they were doing.

Hiltgunt Zassenhaus was the daughter of a secondary school headmaster, a known opponent of Nazism who lost his job when Hitler came to power. She chose at age 16 to respect the values luckier people can take for granted, and stayed away from the Nazis.

On vacation in Denmark, still free then, she identified so closely with the Danish commitment to freedom that she returned to Germany, entered the university and earned a unique degree in Scandinavian languages. That degree led to a job, then another, and there, during World War II, she was a closet dissident working for the government in a job that authorized her to visit prisons and carry a gun. She did so in an official capacity, but served the interests of the political prisoners, not of the government employing her. She had very, very few contacts—a priest, a sea captain, her mother who helped save Jews until there were no more Jews.... She did manage to maintain contact with, provide food and mail to, and save the lives of the Scandinavian political prisoners whose mail she was supposed to be censoring. It was her job to make sure they did not describe the conditions under which they were kept, and did not ask for or receive food. She did just the opposite. But for her, all those people would have been killed.

This book was originally written in response to the Watergate break-in and the resulting revelations, which posed a threat to freedom and democracy and every American's constitutional rights that not everybody recognized. She felt her story could serve as a warning. *Walls*, first published in 1976, is now in a new edition with a foreword by Katherine Paterson.

It's easy to read and hard to forget. There are not many accounts of the daily life of ordinary Germans between 1933 and 1945. Their suffering was less than that of other victims of Nazism, but just as real. They, too, did without and were often homeless and hungry. Nazism did not bring prosperity to most, and to many it brought misery. Most did little about that.

Little could be done. Mainly, the book is about what it is like to live in a totalitarian society, without rights, without hope, without trust even in those living in the same household, and to do that not for the length of a Hollywood movie, which is what most of us know of Nazi Germany, but for twelve years, non-stop.

It is also about how that happened, bit by bit, and how it was resisted, smidgen by smidgen.

How much of this is truth and how much fiction is hard to tell. The story has a structure that life never has, with all the form and symmetry of art. However, Zassenhaus' resistance activity is known from the reports of others, survivors who spoke when those who had saved them were out of danger.

Some of them are named at the beginning of the book. All others are given pseudonyms. This obviously protects their privacy. Does it also protect the author and publisher against law suits? Is it a way to alter whatever does not fit comfortably into the structure of the book? One thing is clear: the truth is in the details and in the basic synopsis. Even if only for those, the book is worth reading.

And Zassenhaus is right. What happened there

can happen anywhere. How did people stand it? How do those who cannot or will not be like everyone else survive? Her answers are as good as anyone's. What happens to those who mind their own business, keep their mouths shut and look the other way is also in her book, and, on every page, what it is like to pay the price for being different and still decide to be different, and to make that decision day after day for twelve years. (Carolyn Chiterer Gilboa) 

THE WHOLE INTERNET GUIDE & CATALOG By Ed Krol (O'Reilly and Associates, Inc., 800-998-9938, Paperbound, \$24.95, 400 pages) You've probably heard of the Internet. It's the place your computer's modem can connect with for chat, file transferring, receiving mail from around the globe and reading the latest news and gossip. Finally a book has been written for novices to help people get more out of visits there. The history of the Internet is explained, as well as how it works and what's allowed. You'll learn all about FTP, Archie, Telnet, Gopher and WAIS. You'll be a lot poorer if you pay (as we do) to connect to any of the 47 pages of resources listed

here. You're bound to find some new ones and the few we were familiar with all eat up disk space and take precious time to read. This book has no competition and is mandatory reading if you own a computer and a modem and are not yet on the Net. (Netta Gilboa) 

WORKING DAZED By Angela Browne Miller (Insight Books, Hardcover, \$26.95, 330 pages) Finally a book has been published which analyzes why drug abuse has entered the workplace and how employers react. There are chapters on drug testing, company independence, employee use of treatment services, gender issues, work life stress and an extensive resource guide. Every employer should be forced to read this book as should every employee who has failed a drug test or been offered treatment and then scorned for accepting it. There are many gray areas of morality here as to which drug is abused, who abuses it and how they get discovered. These are all factors that unfortunately come into play. This is an emerging area of discrimination and Miller deserves credit for exposing it. (Netta Gilboa) 

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ALDUS PHOTOSTYLER 1.1a (Aldus Corporation, 800-627-8880, \$795.00, IBM and Mac) Described as "the most powerful and versatile color image processing program," this package allows you to manage, inspect and alter your computerized photographs. You can retouch photos, play with 27 effects and filters and 28 color palettes. Of course it has the usual tools which allow you to erase, crop, clone, change colors, paint, etc. Of particular interest to *Windows* users, *PhotoStyler* lets you use both system and virtual memory which will open much larger color images than other programs can work with. It's relatively simple to learn and invaluable if you work with photos now or wish to in the future. Highly recommended. A new version is expected before the end of the year. (Netta Gilboa & Alan Sheckter) 

ARTISTRY & BORDERS (T/Maker Company, \$129.95) This package contains over 375 .WMF clip art files, about half of which are in color. There are business icons, people, dingbats, labels, bursts, borders, food, initial caps, flowers and animals. Since they are .WMF files they can be imported and ex-

ported to many other popular programs such as your word processor. The images are high quality and quite varied. A single picture can enhance almost any piece of writing. These images will personalize your correspondence and are ideal for newsletters, reports, presentations, memos, flyers, advertisements and invitations. Highly recommended. (Netta Gilboa & Alan Sheckter) 

ATMOSPHERES (TechPool, (800) 925-6998, \$129.00, IBM and Mac) This collection of backgrounds focuses on habitats. There are four other collections available as well. Recommended for letterhead, flyers, ads and presentations, these images are supplied in both high and low resolution and can be used in color or in black and white. Supplied software allows you to ghost the image and adjust the color intensity for your needs. This package contains fifteen images including rocks, waves, leaves, waterfall, a marsh and lily pads. The images can be used in multiple file formats so they are versatile enough to suit any and all needs. This product can save you a lot of money over hiring an artist to create these images from scratch.

(Netta Gilboa) 

AUTOWORKS (Software Marketing Corporation, \$69.95, IBM) This generic tutorial covers the major components of an automobile and how they work. While there is a world of difference between a Volkswagen and a Corvette, this program is designed for people who do not yet know the difference. In three dimensional graphics, it covers the major components of a car, such as engine, drive train, steering/suspension, exhaust/emissions control, fuel, cooling, climate control, brakes, and electrical systems. Ideal for women and teenagers, *Autoworks* allows you to examine these components without getting your hands greasy. You can print everything out, and there is a quiz, game and news about auto racing, auto clubs, etc. Unique. (Netta Gilboa & Alan Sheckter) 

BREMEN BOLD (Bitstream Inc., 800-522-FONT, \$32.25, IBM and Mac) This superb font can best be seen on page 94. It's high quality, unique and ideal for headlines or projects which need big type. New fonts are invented daily, but this one has made a



Original photo from *Gallery Effects*



Chalk and Charcoal effect



Bas Relief effect

lasting impression on us. (Netta Gilboa) 

CICA MICROSOFT WINDOWS CDROM (Walnut Creek CDROM, (800) 786-9907, \$19.95, IBM) This CD-ROM disc contains the entire collection of the Center for the Innovative Computing Applications stored at Indiana University. The disc is updated monthly and is available separately or by subscription. It contains more software than we can possibly describe including games, utilities, demos of commercial programs, drivers, icons, bitmaps, etc. Most of this is shareware where you can try it at no cost and then must pay if you decide to keep it. This is an excellent value for the money if you do not search BBSs regularly for these files. (Netta Gilboa) 

CHESS MANIAC 5 BILLION AND 1 (Spectrum HoloByte, \$69.95) Brought to you by National Lampoon, this is "the most outrageous chess game ever made!" It is also the largest, taking a full 27 megabytes of your hard disk space. It's clearly not for everyone. (Chess purists will hate it) There are two playing options; boring and bawdy. The bawdy set allows you to play with belly dancers, jesters and wizards. There are also ten skill levels, digitized sound and awesome graphics. The manual is terrific as you might expect from a National Lampoon production. Be forewarned this game uses expanded memory. My computer was configured, like most people's, for extended memory. You need to type something different in your autoexec.bat file and reboot in order to play. This is very simple, but only after you know the command. You should know not to trust a Lampoon game. Your opponent automatically distracts you and will try to cheat if you let him. Unique.



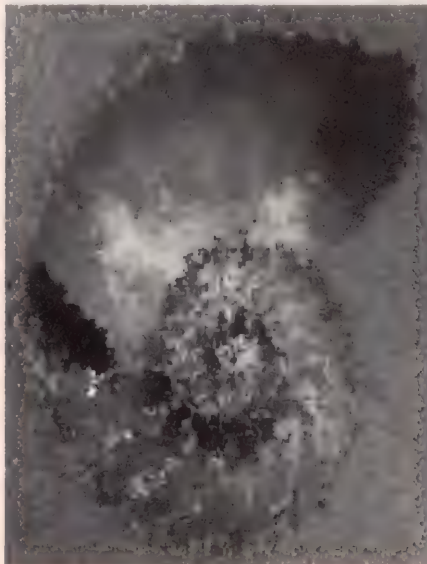
Rough Pastels effect

(Netta Gilboa & Alan Sheckter) 

COGITO (Inline Design, (800) 453-7671, \$59.95, IBM and Mac) Billed as the "World's Toughest Brain Game," *Cogito* is a seriously addicting puzzle game. The object of the game is to take the little marbles that have been randomly scrambled on the screen and to think your way through getting them back to the center. The first screen is easy, but there are 119 more of increasing difficulty. You can save your games and go back to them later. Stupendous use of color and sound makes this game well worth the money. Recommended for all ages. (Netta Gilboa & Alan Sheckter) 

CROSSWORD CREATOR (Centron Software Technologies, Inc., (800) 848-2424, \$59.95 (IBM) and \$79.95 (Mac)) Computers can seemingly do anything today. This program allows you to create crossword puzzles instantly from a list of words you specify. You can then compile a dictionary of answers and clues which can be used in future puzzles you make. There is even a wild card search feature if you need to have a word that ends with a specific letter. This program is aimed at newsletter publishers, teachers and puzzle fans. It's a great idea and it works. (Netta Gilboa & Alan Sheckter) 

FILEMAKER PRO (Claris Corporation, \$129.00, IBM and Mac) We initially got interested in this product because the *Daily Tripper* software reviewed last issue requires it. It turns out to be a super easy to use graphical database. You can use it for making invoices, mailing lists, business reports, purchase orders and tracking projects. The manuals are great and the program offers lots of templates in which the format is set up



Spatter effect

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and you just have to add the information you know. The program allows easy import and export, uses your existing fonts and lets you work in color too. If you don't already have a database, this one's highly recommended. It's earned 15 awards so far. (Netta Gilboa) 

FONTMINDER 1.1 (Ares Software Corporation, IBM) If you've amassed hundreds or thousands of fonts, this product is a blessing. For example, *Word For Windows 2.0* flips out if you use more than 255 fonts. *CorelDRAW! 3.0* also suffers from font overload.



Notepaper effect

FontMinder takes your fonts, lets you group them as you choose and use only the ones you need while being able to call up the others instantly. It works with both types of fonts as well as *Adobe Type Manager*. Grouping your fonts like this also increases the start-up speeds of your applications. Highly recommended for font collectors. (Netta Gilboa) ■

FRACTAL PAINT PLUS (Lifestyle Software Group, (800) 289-1157, \$129.95, IBM and Tandy) Fractals are a type of geometry which result in beautiful pictures with kaleidoscope-like effects. This program does all of the hard work after you pick a function and choose an image. Regrettably, SVGA graphics are not supported, but co-processors are and there is a slide show option so you can show off your images. You can create fractal landscapes, collages, perimeters and generate Mandelbrot and Julia sets. The program allows you to print process images into slides and they claim it is up to 40 times faster than competing products. We're not sure what competition this program has other than lesser known shareware packages. Worth a look if you are curious about fractals. (Netta Gilboa & Alan Sheckter) ■

FRIENDLY FOODS (Lifestyle Software Group, (800) 289-1157, \$24.95, IBM) This multimedia program deals with gourmet vegetarian cuisine. There are 200 recipes which can be resized for up to 999 servings. Dishes can be selected by the amount of time they take to cook, and there is an on-line guide to alternative protein sources. There are several such programs on the market, but none that cater to vegetarians so *Friendly*

Foods is a healthy addition. (Netta Gilboa) ■

GALLERY EFFECTS 1.5 (Silicon Beach Software, Inc., \$79.95 per volume or \$129.95 for both, IBM and Mac) There are two volumes of effects available which offer over 15 effects each. This product is intended for people who use scanned photographs in desktop publishing or who want to add impact to graphics in presentations, multimedia and video. With the click of a mouse, this program transforms your photo into a new one. *Gallery Effects* does the work for you. Options include turning your photo into a watercolor, charcoal, colored pencil, pastel, etc. For added convenience, *Gallery Effects* plugs directly into *PhotoStyler* and other popular packages. Amazingly easy to use, our only complaint is that *Windows* users are not given the same lavish manual as Mac users get. The shell photographs below were created in less than five minutes (total) using this product! (Netta Gilboa & Alan Sheckter) ■

GRAPHICS WORKS FOR WINDOWS (Micrografx, \$295.00, IBM, CD-ROM optional) What a good deal for CD-ROM owners. There are four groups here. There's a drawing program, photo editing program, charts and graphs, and a presentation package. The program's strength is its supplemental CD-ROM full of clip art and photo images which can be used in the various groups. There are special effects, 30 TrueType fonts, etc. If you don't already own software to do these functions, this is a bargain. If you use clip art and photo images with other packages, there is no overlap here and it's a good value for the money. (Netta Gilboa & Alan Sheckter) ■

HOOKED ON LOTTERY (Lifestyle Software Group, (800) 289-1157, \$39.95, IBM) Completely menu driven, you pick how many numbers you need and fill in previously announced winning numbers. Then this software guides you by highlighting trends and patterns and providing frequency charts, grouping analyses and sums and digits probabilities. The software won't guarantee you'll win, but does include testimonials from winners and provides useful tools to analyze the winning combinations. (Netta Gilboa) ■

ILLUSTRATIONS (T/Maker Company, \$129.95, IBM) This package of clip art contains 175 images of animals, seasons, sports, states, maps, desk items, transportation, industrial symbols, and food and drink. About half of the images are full color. Many are not available from any other source including an excellent sushi platter. The images are provided in .WMF format which can be used in most word processors and page layout programs. This package seems most appropriate for advertising and newsletters. If your work is complemented by adding pictures, this package is well worth having. (Netta Gilboa) ■

INSTANT ARTIST (Autodesk, Inc., 800-228-3601, \$89.95, IBM) This *Windows* program helps you design signs, letterhead, envelopes, business cards, banners, certificates, postcards and greeting cards. We use it to enhance letters written to our friends. It comes with 22 fonts, a clip art library and over 500 layouts. It also accepts your fonts as well as imports and exports in various graphic file formats. We didn't even have to read the manual to use this. Though it's high quality, it's better suited to designing party invita-



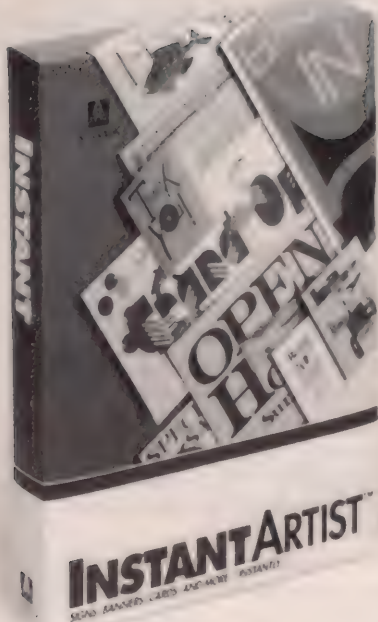
Diffuse Glow effect



Colored Pencils effect



Ripple effect



tions than magazine covers. A DOS version (\$79.95) is available too. (Netta Gilboa & Alan Sheckter) 

THE JETSONS FONT PACK (Bitstream Inc., (800) 522-FONT, \$19.95, IBM) We gave *The Flintstones Font Pack* a thumbs-up review and feel just as strongly about the Jetsons. The characters (George, Jane, Judy, Elroy, Astro, Rosie, etc.) have been faithfully and lovingly made into a font called Jetsons and the official type of the *Jetsons* TV series,

THE JETSONS FONT PACK

Jetsons

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
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0 ! \$ % & ' () ?

Jets original, is included too. There are also four other fonts as well. Lots of fun. (Netta Gilboa & Alan Sheckter) 

L.A. LAW (Capstone, (800)468-7226, \$59.95, IBM) We warmed right up to this adventure game which focuses on the popular TV show *L.A. Law* instead of monsters, dragons and warriors. There are eight challenging cases and you can choose to be Victor, Abby or Jonathan. If you win enough cases, Leland retires and leaves the firm in your hands. Super graphics and sound complement a great idea. (Netta Gilboa & Alan Sheckter) 

LIBRIS BRITANNIA ISSUE 2 (Walnut Creek CDROM, (800) 786-9907, \$69.95, IBM) This disc contains public domain and shareware programs from the Public Domain and Shareware Library in England. It comes with a 130 page book describing the files. These may not be the newest versions of files, but there are thousands here to check out. We can't think of a single category not covered. Strengths of this disc are programming, games, utilities and education. Highly recommended for people who don't have a modem. If you have a modem, this stuff is easily available but this disc allows you to store it quite easily. (Netta Gilboa) 

LOONEY TUNES 1 FONT PACK (Bitstream Inc., (800) 522-FONT, \$19.95, IBM) Love Bugs Bunny? Now you can own a font which includes Bugs and his friends Elmer Fudd, Daffy Duck, Tweety, Sylvester, Porky Pig, Petunia Pig and Marvin the Martian. Also included are five other fonts including Looney Tunes Tilt, which is the font used in the Looney Tunes logo. It's very, very cute for letters that require a sense of humor or eliciting instant recognition. Children of all ages will love it! We hope the number 1 in the title indicates sequels are planned with Road Runner and Foghorn Leghorn and the Tasmanian Devil. Stay tuned! (Netta Gilboa & Alan Sheckter) 

MAKEUP (Bitstream Inc., (800) 522-FONT, \$149.00, IBM) Although we have lots of art programs which can manipulate fonts, *MakeUp* does things the others don't and delivers what it promises. You can stretch, squish, twist, flip and blend type as well as combine it with clip art. If you've already invested a lot of money in fonts, this product will let you make the most of them. It includes five free fonts and over 200 clip art images. From the time you launch the program, it takes only minutes until your effect is done. We find this product inval-

able and it's highly recommended for creating headlines, logos, ads and illustrations. (Netta Gilboa & Alan Sheckter) 

MEGALOMANIA (UBI Soft, IBM) In this role-playing game you attempt to rule your own planet from the dawn of time until you die. As you progress through the ages, your armys become more equipped as technology advances. You can choose to be one of several players and have your followers build castles, mines, factories and labs. You battle three adversaries for control of the planet. Particularly neat is the opportunity to invent, develop and manufacture advanced weapons and defense systems. Good luck! The password code to the first level is FUIAZXFIWMB. (Netta Gilboa) 

MICRO KITCHEN COMPANION (Lifestyle Software Group, \$49.95, IBM) This multimedia program allows you to plan meals by organizing recipes, re-sizing ingredients depending on the number of people eating and allows you to enter your own recipes as well. Particularly useful is the ability to reject ingredients based on allergies or medical needs as well as the ability to select a

Looney Tunes

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
1 2 3 4 5 6 7 8 9
0 ! \$ % & ' () ?

recipe by how long it takes to prepare. Also analyzes diets and prints out your work. If you cook and use a computer, you'll love putting the two together with this package. (Netta Gilboa & Alan Sheckter) 

MORE AFTER DARK (Berkeley Systems, IBM, requires already having a Berkeley Systems screen saver) We have previously given *After Dark* a glowing review. It's a screen saver program for Windows. Along comes



Smart Label Printer Pro

this package which adds 25 more displays. These include a kitten who chases a butterfly, a set of dominos, mowing down your screen, flying appliances and colorful fractal forests. These screens will come on when your computer is left unattended for a predetermined amount of time. If you call us and we sit on the phone for a few minutes, we're probably staring at a *More After Dark* screen saver. (Netta Gilboa & Alan Sheckter) ■

MORPH (Gryphon Software Corporation, \$169.00 for IBM and \$149.00 for Mac) This product allows you to create animations that smoothly transform one image into another. You may have seen this process used in Michael Jackson's "Black or White" video and in *Jurassic Park*. You can use this product to create special effects in a video or still photograph. *Morph* contains a built in movie player so you don't have to buy anything other than the software. This is ground breaking, state of the art software which helps to close the bridge between Macs and IBMs. Perfect for photographers, filmmakers and publishers, *Morph* is priced low enough to attract the "just curious." (Netta Gilboa & Alan Sheckter) ■

MULTIMEDIA POOL (Lifestyle Software

Group, \$39.95, IBM) Here's your chance to play eight ball, nine ball and bumper pool on your computer. You can choose from four planets, three types of table tilt, three types of magnetized balls and five levels of the computer's skill. You can also play against a friend, have the computer suggest shots and decrease the speed of the ball to watch your shot in slow motion. On-line help describes the history of pool and how to play the game. Unique and varied enough to stay interesting. (Netta Gilboa) ■

THE NORTON DESKTOP FOR WINDOWS 2.2 (Symantec Corporation, (800) 441-7234, \$179.00, IBM) This indispensable software package allows you to manage your computer with the visual look and feel that *Windows* users expect. You can get rid of Program Manager entirely and run this as the shell instead. We choose to run it as a group. Among the things it does is provide 14 screen's worth of system information for diagnosing what's wrong with your computer and/or how much room you have to add things. There are also over 45 file viewers to let you view the contents of files without opening the entire application. It handles backups too and offers an option to protect your files so you can undelete them

if you erase them by accident. There's also screen savers, an icon editor, virus protection and help for networks.

Why do we use both Norton products? Although there is some overlap, we use this product when running *Windows* and *Norton Utilities* when we're in *DOS* mode. You can't go wrong with either. (Netta Gilboa & Alan Sheckter) ■

THE NORTON UTILITIES 7.0 (Symantec Corporation, \$179.00, IBM) This is one of those programs that is not fun to buy. When you come home from the store with it, you probably left behind a game or fonts that would have provided more immediate gratification. But when it's two in the morning, and the work's due at nine, and your computer is not working properly, you'll be glad you bought this.

This program does more for your hard disk drive than space allows us to describe. We found it invaluable for disk repair, unerasing files we accidentally deleted and performing diagnostics. We also defragment our disk and enjoy watching the little boxes on the screen as the operation progresses. It's easy to use this program for prevention, and we recommend it for that purpose, but it's critical data recovery that makes this program a bargain at any price. (Netta Gilboa & Alan Sheckter) ■

QUICKART LITE (Wheeler Arts, \$199.00, IBM, Amiga, Atari, UNIX and Mac) Although these images are available on diskette, they are also available on CD-ROM. It's a shame so many vendors make you keep clip art on your hard drive as most people don't use it every day. However, when you want an image, you generally want a large pool to choose from and this program provides over 1700 on the CD. The images include animals, borders, flowers, food, holidays, mail, maps, money, numbers, office, people, science, sports and travel. They are available in .PCX, .IMG and .TIFF formats. The images range from humorous to simple to complex to silhouettes. For another \$149.00, you can upgrade to the deluxe CD-ROM which features 3300 images. You are limited here only by your imagination as this package is ideal for ads, catalogs, newsletters and party invitations. (Netta Gilboa) ■

ROMATERIAL (Moon Valley Software, (800) 443-2748, \$29.95, IBM, CD-ROM required) They call it "a moving experience for your multimedia desktop." We call it indispensable. Once installed, it enhances *Windows* with animated icons, moving cursors, new wallpaper and sound effects. Now we hear the time once an hour, play Solitaire

and get told which card we've clicked on and move cursors shaped like guitars and pizzas. Since the program is on CD-ROM you can selectively install any or all of the parts you want. If you like the idea of a customized desktop PC, this program will cover all bases. Easily worth twice the price. (Netta Gilboa & Alan Sheckter) ■

S.C. OUT (Inline Design, (800) 453-7671, \$59.95, IBM and Mac) This addictive arcade game contains 101 levels. You control a moon base which has been invaded by aliens. You must destroy them with bombs, missiles, cannons, force mirrors, etc. The enemy has mazes at their disposal which are infested with worms, viruses, explosives and slime. Good sound and graphics compliment the password feature that lets you pick up where you left off. (Netta Gilboa) ■

SHERLOCK HOLMES CONSULTING DETECTIVE VOLUME 2 (ICOM Simulations, Inc., \$69.95, IBM and Mac, CD-ROM required) This is a sequel to the hit adventure game. There are three new cases to solve which do not require that you've played volume 1. "The Two Lions" is a case about the murder of circus animals. "The Pilfered Paintings" involved stolen paintings, and "The Murdered Munitions Magnate" involves a murder with questionable motives. The graphics are awesome and you can save your game in order to come back to it later. Geared mostly to adults, this game will challenge your intellect, take full advantage of the multimedia system you own and will provide days of fun. Worth having. (Netta Gilboa) ■

SMART LABEL PRINTER PRO (Seiko Instruments, \$299.95 (includes printer), IBM and Mac) Working under both DOS and Windows environments, this product prints labels of all sizes without tying up your main printer. Using an open serial port, it's a snap to install and to use. It comes with some fonts but can use any TrueType fonts you have. It automatically captures addresses from popular word processors and allows for file import and export to build a mailing list.

Several of our readers asked us to evaluate label software. This product's worth having. We were impressed with the ease of combining POSTNET bar code information, graphics and multiple fonts. It's fast too, printing labels in mere seconds. This is a product we'll continue to use long after this review appears. (Netta Gilboa & Alan Sheckter) ■

SWAMP GAS (Inline Design, (800) 453-7671, \$59.95, Mac and Windows) This is a

truly original game full of geography and encounters with the U.S. as seen through the eyes of an alien in a flying saucer. The object is to find and name as many of the states on your mission list as possible in the allotted time. There are three choices for experience levels and options which allow up to four players at a time and four levels of detail. The game can grow with you as you increase your knowledge of states, plus capitols, cities and landmarks. The fun sound effects and color graphics will make it enjoyable for people of all ages, even small children. It's also an excellent way to very quickly learn the geography of the U.S.

After each game of *Swamp Gas* is completed and your score tallied, you are invited into the "Alien Arcade" to choose one of the three zany games. These games help with the hand-eye coordination necessary to play *Swamp Gas* and adapt themselves to your skill level, getting progressively harder as you get better. Wacky names, odd ball rules and silly sounds complete the effect.

The only additions I would make to the *Swamp Gas* game would be to have the option of removing the time limit, disabling the clock and having the states you still need to find show up in some way on the main screen. *Swamp Gas* was awarded Honorable Mention as the Best Children's Program of the Year by *MacUser* Magazine in 1992. It also has a companion, *Swamp Gas Visits Europe*. (Caitlin Guthrie Freeman) ■

THE TERMINATOR 2029 (Bethesda Softworks, (800) 733-3729, \$69.95, IBM) Like shooting people when you turn on your computer? Lots of people do. This is one of the better games around for that purpose. The bad guys deserve it, there are no predetermined scenarios and the game provides over 16MB of action. Features include animated 3D graphics, digitized sound, 18 advanced weapon systems and 19 missions of increasing difficulty to choose from.

When you've beaten them all, add-ons available include *The Terminator 2029: Operation Scour* mission disc and a sequel called *The Terminator: Rampage*. Bethesda Softworks is committed to constantly improving their software. This is a company worth supporting. (Netta Gilboa) ■

TRISTAN: SOLID STATE PINBALL (Amtex Software Corporation, \$49.95, IBM and Tandy) Pinball's the theme here. Both 16 and 256 color formats are included. Although there's only one screen, Little Wing, there are many attractions to keep it exiting. These include: extra ball, multi ball, jackpot, bonus, double scoring, "complete magic," "sudden death million," "bonus score mul-

tiplier," etc. There aren't that many pinball games out there. This one is excellent. We spent way too many nights playing it, trying to top our high scores. Highly recommended. (Netta Gilboa & Alan Sheckter) ■

TRUMP CASTLE 3 (Capstone, (800) 468-7226, \$59.95, IBM) Wanna gamble? Wanna have all your money when you're done? *Trump Castle 3* allows you to do just that. Complete with modem and network support, you can play blackjack, keno, craps, video poker, roulette, baccarat, four types of poker and a whopping 36 different slot machines. The graphics are spectacular as the game works in everything from EGA to SVGA. Heck, there's even an ATM machine you can borrow money from. You can have an enormous amount of fun with this game. Gamblers won't be satisfied, of course, but this meets or exceeds the needs of the average casino visitor and computer game player. Recommended. (Netta Gilboa & Alan Sheckter) ■

WAYNE GRETZKY HOCKEY 3 (Bethesda Softworks, \$59.95, IBM) This is the third version of a popular ice hockey game. It adds digitized sounds, digitized videos, 256 color graphics and a new 3/4 Mode to give a 3D arcade view. You can make up teams and save them or use the teams provided, and can replay goals and other highlights. There are options to control any player, coach from the bench, or to allow Wayne to coach while you sit in the stands. Very realistic including 12 skill categories to define player intelligence and the latest official rules and calls incorporated into the referee's decisions. Be forewarned—it consumes 6MB of hard drive space. For a limited time only (until February, 1994), this program is combined with *Hockey League Simulator 2* and a bonus collectible photograph of Wayne Gretzky. Look for this combination under the title *Gretzky Gold: The Collector's Edition* (Netta Gilboa) ■

WINTER HOLIDAY FONT PACK (Bitstream Inc., (800) 522-FONT, \$19.95, IBM) 'Tis the season to send out holiday correspondence. Do it in style this year with this superb combination of decorative fonts. Included are SnowCap (which has letters that are capped with snow), Holiday Pi (which is a dingbat font of pictures such as a black cat, a sled, a turkey and various Christmas and Hanukkah symbols), Shelley Allegro (a script font), Cloister Black and Freeform 721 (like the titles in our concert review section). These fonts are so good they make anything you send out with them look like you spent hours creating it. (Netta Gilboa & Alan Sheckter) ■

DEFCON I

A REVIEW

BY

CODERIPPER

INTRODUCTION

"If you don't have any experience with Con's, they are an event on the order of a pilgrimage to Mecca for the underground. They are a mind-blowing orgy of information exchange, viewpoints, speeches, education, enlightenment... And most of all sheer, unchecked PARTYING. It is an event that you must experience at least once in your lifetime."

At least that's what the advertisement for DEFCON I, a convention ("con") for gray area computists that was held at the Sands hotel in Las Vegas, Nevada on July 9-11, 1993.

DAY ONE: FRIDAY, JULY 9

I got a flight that arrived in Las Vegas at about 3:30 PM on Friday the 9th. As this was my first con, immediately after getting off the plane I took a shuttle bus straight to the Sands hotel and went to the room where the con was being held, not bothering to eat or check into a room; there were better things on my mind!

When I walked into the room I was a little disappointed. I thought this con, with all the aforementioned hype, would be quite grandiose, but what I found was about a 30' by 60' room, with a folding table in the back with a water cooler, stacking chairs layed out in rows in the middle of the room, all of them facing the front which had two folding tables and a podium. I reminded myself that I came here for the conferences, not for the conference room. After looking around for awhile, I heard a voice. "Hey there! Have you preregistered?" asked the tall, thin blond haired person, who I'd later find out to be Dead Addict, pirate, phreak and hacker. I told him I hadn't. Registration was \$30.00 for walk-ins. At this time, he showed me a table of DEFCON paraphanelia I could buy, ranging from DEFCON notepads (\$4, to write down handles, group affiliations, hobbies, etc. of other computer underground members you meet), to T-shirts (\$20) and sweatshirts (\$25) emblazoned with the DEFCON logo and date on the front. Being short on cash, I just opted for the basic registration, which in turn gave me a "24 bit color pre-generated name tag." Cool, I was now officially in. The tag had spots for "alias," "affiliations," "email" and "data." This was obviously not going to be another one of those totally legit conferences.

After finishing registration, I was introduced to Dark Tangent, the con organizer. He was rather busy, but he mentioned that they were having a "spot the fed" contest, wherein if you were the first attendee to find any "mirrorshade wearing federal agent looking black suit" in the audience you would win an "I spotted the fed" DEFCON T-shirt as a prize. Sounded good to me. He also pointed me to the table with all the DEFCON related brochures and pamphlets.

The first thing I picked up on the table was the DEFCON I guide. This is a 10 page 'zine-like paper which Dark Tangent put together to give anyone attending blurbs on who the speakers are, and general concepts behind the scene. The guide is not only useful, but entertaining as well. On the first page there is a welcome which in part reads "F---! So there we were trying to get this thing generated with the latest copy of *PageMaker* 5, and the group (don't know their name) that released it didn't include the f---ing serial number. That's a crime. Ware groups that don't even know how to pirate properly should be run outta business. Go to pirate school, and learn how to properly .ZIP files & include serial numbers. Not that I'm a pirate. I never break the law. Especially when everyone is watching your every move." Toto, I don't think we're at COMDEX anymore.

Later in the guide are recommended reading lists available on the Internet, information on all the speakers, a story entitled "A Cypherpunk's Manifesto," how to spot a "looper" (by whether they have an unoriginal handle like "Terminator" or "Dark Knight") and the speaking schedule.

Also found on that table was a photocopy of an article from the *Peninsula Times Tribune* about the CPSR (Computer Professionals for Social Responsibility) going to go watch the movie *Sneakers*. Right by that was an info sheet on the CPSR, as well as a membership form, where, by sending from \$20 to \$1000 you could become a member of the CPSR. I found it ironic that a basic tenet of the computer underground is to avoid any type of cost (by avoiding phone charges or copying software), and yet I had been confronted by groups seeking money from me. Odd. Also found on this table was a copy of *The Ray*, a ten page newsletter from Ray Kaplan, one of the speakers, discussing computer security, from a consultants point of view. Rather informal, but very well written. And lastly was the *Spring Computer Security and Virus Catalog* as well as copies of the *The Little Black Book of Computer Viruses* (for only \$14.95), which I already owned. Mark Ludwig, the author of the last two items was one of the speakers, and one of the people I most wanted to meet, so considering there really wasn't anything formal going on until the next day, I figured this would be a good time to find Mark and hear some of his ideas.

After asking a couple of people, I finally found Mark, a tall, balding, long blond haired

man with at least one earring in each ear. I told him I had bought his book and found it very educational, not so much for the viruses themselves, but rather for the ideas behind the viruses. Many people have heard of viruses, and some may even know the names of the more infamous ones, like Jerusalem-B or Michelangelo, but how many people actually know how they work and how they spread? I asked him if he felt any pressure after releasing this book, and he said that he wouldn't be surprised if his phone was tapped, but surprisingly, many copies of the book were ordered by people in the government. He went on to tell me how someone referred to him as the first full-time virus writer, which I guess he is, since his sole occupation right now is researching and writing viruses. Needless to say, even without reading the blurb about him in the guide (he did undergrad work at MIT in physics and mathematics, got a Master's degree at Caltech, and a Doctorate in physics at University of Arizona) I could tell he was very intelligent, even more so than the already higher than average intelligence that existed in that conference room. What I didn't expect came when he spoke the next day. More about that later.

I then talked with Judi Clark, one of three women at the con that day, co-chair of the Berkeley chapter of the CPSR, who would also be giving a speech the next day. At first I thought the CPSR was like the EFF, a group out to attempt to provide "equal rights" in questionable court cases involving computer related crime. As it turns out, that is a small part of the CPSR. They also cover office issues such as ergonomics and cases where employees are being monitored by "big brother" like employers, who monitor every keystroke.

By this time, the room started to fill with people, so I decided to see what people were talking about. At just about any end of the room you could find a topic ranging from trashing (looking in corporate dumpsters for valuable items) to phreaking, etc. One popular item was scanning, and there were about five hand scanners going constantly, trying to find any useful information on Las Vegas' airwaves. A few table communications were overheard, but nothing of much use.

Later on, someone from the Sands hotel came up and told Dark Tangent (the organizer) that some hacker had been playing with the Sands' PBX and exchanges were lighting up on unused portions of the operator console. I guess that would answer why a couple of people came to the con equipped with lineman's handsets. There was now a whole bunch of telephone wire hanging from one end of the ceiling.

DAY ONE AND A HALF

By the time I finished talking with more of the attendees and speakers, it was about 2AM (Las Vegas never sleeps) and the conference

room had pretty much cleared out except for about five people. I then realized I never got a hotel room for the night. I asked the remaining people what they were doing, and two of them told me they were planning to crash in the conference room. Sounded good to me, since I was pretty short on money. Two of the guys took the floor, and I took the table where all the pamphlets were. I fell asleep rather quickly, hoping to get as much sleep as possible for the next day's events.

At about 5AM, I (and the other two people in the conference room) was woken by a Sands hotel security guard who immediately told us to get out of the hotel. We told him that we were watching the equipment that had been left in the room (a couple of radios, backpacks, books, etc.) and that Dark Tangent had told us that he reserved the conference room for 24 hours a day during the conference period. The guard didn't want to hear anything about it. Me and one other guy were too tired to argue, so we agreed to leave. The third guy started to get hostile, and demanded to speak to the head of Sands security. The guard called on his radio (using that ultra-cool radio speak, stuff like "I have a 10-20 on 55 with an 18." Minutes later, five Sands security guards came down and started bitching all of us out. I told them I'd leave, and started walking downstairs and out of the building. A few feet outside of the convention room, I noticed I was being followed by two guards (who kept about 20 feet behind me in classic movie cop style). I stopped, turned around and said, "Thanks, but I think I can get out of here by myself." They seemed surprised that I noticed them following, and said that they were told to make sure I left the building for the rest of the night. The guy who became hostile was asked to leave the building - permanently.

DAY TWO, PART ONE: THE MORNING SESSIONS

After walking up and down the strip for five hours, playing video games and drinking \$1 Coronas, it was 10AM, and time for the conference sessions to start. So, back to the Sands I went. When I got there, people were talking about what had happened last night. Judi Clark and Gail Thackery (a prosecutor who had showed up) had talked to Sands security about the incident. Apparently, the second guard shift had no idea that Dark Tangent had reserved the room for 24 hours. Dark Tangent said that he'd see about getting some of his money back.

And so began the conference. The room was fairly crowded, and not surprisingly, most of the people were white males between the ages of 16 and 24. I remember seeing one oriental (who also happened to be one of the four or so women in attendance), and no black people. It's interesting to see how homogenous the underground computer community is.

The first speaker was Dark Tangent, who gave a brief introduction to DEFCON, saying that it was an event he wishes to have yearly. He mentioned how Len Rose's (Terminus) parole officer wouldn't let him speak, and Count Zero's father threatened to sue if his son spoke. Nonetheless, there was a whole day of good speakers ahead. He also pointed out that Robert X. Cringley (from *InfoWorld*) was in attendance. Wow, I got to see what the Cringe looks like! (I'll never tell, though)

Ray Kaplan, an independent computer security consultant, was up first. The title of his presentation was "To Hack or Not to Hack is Not the Question." He started his presentation by taking a general survey of the people in attendance, items such as where everyone was from, what they do, if and what they program, and why they were at the conference. Ray was controversial at times, but always thought provoking. For example, he made a parallel between hacking and the fine line between consensual sex and rape. Ray seems to believe in the hacker ethic, and encouraged hacking "the system," where "the system" is more than just a computer. He felt you can hack people as well. He also made it clear that companies have a lot to learn from hackers, and if there was more understanding of what a hacker is, much of the problems that are happening due to misunderstandings could be lessened. At no time in his speech did he give answers. His speech was designed to make the attendees think, and let the answers come from their experience. Overall, a superb presentation.

Next up was Judi Clark. As mentioned previously, Judi is with the CPSR. The first thing she did was to write on the pad at the front of the room a list of all the companies and people who are sponsoring the EFF by way of membership. She really didn't mention this in her speech, but it was apparent that she was showing how much the EFF has changed since it's inception. Most of the major computer (and telephone!) companies were on EFF's member list. She did mention that CPSR gets its funding from private contributions and memberships. She failed to mention who the major contributors to the CPSR are. Her speech mainly dealt with computer privacy, and cases wherein airline telephone operators were being monitored for how many keystrokes they made, how many breaks they took, and for how long each. She made it clear that there was no reason to have this "big brother" attitude in the workplace. Overall, her speech was good, albeit short.

Gail Thackery was probably the last person many of the attendees would have thought would be attending, and to some of the attendees, she was the last person they wanted to see. Gail is a Deputy County Attorney with the Maricopa County Attorney's Office in Phoenix, Arizona. She was involved in the prosecution of underground computerists in the "Operation Sundevil" busts. In the audience were some people that apparently had felt her wrath, and one person who she is currently prosecut-

ing. Needless to say with this crowd, she got far from a warm welcome to the podium. She started off noting that for the protection of the accused, she would not discuss, nor mention the status of the case of the person who is in attendance. Realizing the audience, she took an approach that is very uncommon between law enforcement and the underground; she spoke to them! No preaching or reprimands here. She made it clear that the system regarding computer crime is very new, and there is a lot of ignorance in the system. She also mentioned that undergrounders hurt each other many times by the "legal" advice they give each other. She also discussed the unenforceable "laws" she's seen on underground bulletin boards, such as "by pressing Enter now, you agree that you are not a Federal Agent," etc. and *Phrack* magazine announcements making it illegal for law enforcement people to read the magazine. Gail's discussion showed to many of the people in attendance that not every law enforcement person is out to destroy those "evil hackers." It's just too bad that Gail's message only got as far as the DEFCON walls.

At this time there was an open Q&A session for a panel consisting of Ray, Judi and Gail. I had brought up how, when I was busted (for Computer Trespass) all of my equipment was taken, and I got nothing back aside from a five outlet power strip. Immediately afterwards a couple of other people in the audience said they too had lost just about everything seized, computer related or not. Then Dark Druid, the person who Gail prosecuted, said that all his equipment had been seized, and he has yet to be charged with a crime! Someone asked Gail why there isn't any time limit for how long his equipment can be held. She said that there is, but only after you are charged with a crime. After some probing, she admitted that there really isn't any time limit if you are never charged with a crime. That's right. Police can take your equipment (with a search warrant, of course), never charge you with a crime, and hold the equipment indefinitely. Gail refused to discuss this case any further. As this discussion progressed, Ray's face showed some obvious frustration with the system. After all, he had admitted to run ins with the police, so this probably wasn't much of a surprise to him. Other topics came up, and the frustration in the audience, especially with the underground members, was apparent.

That brought us to lunchtime. Robert X. Cringley got a cellular phone call and left the room. Immediately four scanners went on to try to find the frequency he was on. Later, he would find an attendee who worked as a beta tester for Microsoft. The information he found out appeared in the *InfoWorld* the week after the show. Some reporters from *MacWeek* and *UnixWorld* were also in attendance, and during the lunch break started talking to some of the undergrounders. I told the guy from *MacWeek* part of my story, and then went off to get a Las Vegas buffet and more of those \$1 Coronas.

DAY TWO, PART TWO: THE AFTERNOON SESSIONS

I returned slightly before the start of the second half of DEFCON. There seemed to be slightly more people in the conference room than there were that morning. Judi and Gail were in front of the conference room talking to Sands security about the incident the night before. It seems that the Sands was pissed off about the PBX incident the day before, and wasn't really too hip on compromising at this point. The second shift security guards were to come in in an hour, and they wanted that one hostile guy out of the building. Judi and Gail worked it out somehow, and the guy got to stay for the rest of DEFCON, all the while crying how those security guards were stupid to mess with the son of a travel agent. Like anyone stays at the Sands, anyway. I went over and talked with Ray (Kaplan), a guy from *UnixWorld* (I think), and the guy from *MacWeek*, and we all agreed that DEFCON should have been held in a more "open" environment. While Las Vegas has just about anything sin related available at your fingertips, it is all in a controlled environment, as ironic as that may seem. I brought up Boulder, Colorado as it is very open minded (akin to liberal?). California was brought up as a better place to meet, perhaps the Bay Area, as there was a good number of people in attendance who hailed from there.

As soon as everyone settled down Curtis Karnow took the stand (no pun intended). He is chair of the Competitive Practices Group at a San Francisco law firm, and currently represents Sega, the video game company. His topic was "The law, and its intersection with Virtual Reality." He basically discussed legal ramifications of injury (mental, physical, et al) due to possible flaws in virtual reality environments. As software grows more and more complex (software exists that contains millions and millions of lines of code, and decades of man-years of work), it becomes increasingly complex to rid software of "bugs," the inevitable coding error. His point was this: what happens when a simulated environment has a bug? If it's a flight simulator, future pilots will have been taught to fly in an incorrect fashion. If it's a simulated life environment, will mental damage happen to the user of the environment due to an error in the simulation? Who is responsible when these bugs occur; and they will occur. Presented as rhetorical questions, these concepts had an ill affect on the programmers in the audience. Mr. Karnow gave a good presentation of societal affects computers will have in the future. His presentation was very humorous, as he held the distinction of admitting that lawyers are in general moneygrubbing scum, and that he was no exception to this rule. He also slipped in plugs for (his client's) Sega Virtual Reality system.

Mark Ludwig was one of the many reasons I

went to DEFCON. I was eager to hear what he had to say about viruses, the research behind them and their legal status; after all, he is one of the leaders (behind possibly John McAfee and a few others) in virus research. In short, I've never been more let down by a speaker then by Mark. In the program, it lists his presentation as "Virus developements [sic] and concerns." Not quite. He got up to the podium, placed his notes (about ten pages) down, and introduced himself. He then announced the title of his presentation, "Let the viruses live." That got some applause. So far, so good. He then gave a paragraph or two on viruses, then from out of nowhere went into random libertarian drivel on how if police find one marijuana seed in your house, you will lose your house, etc. Dark Tangent (the con organizer) eventually (after about an hour of this random diatribe) tried to cut him off, and finally just interrupted him, at which time Mark went back to speaking about viruses for another two paragraphs, to try to hide the fact that he had just spent an hour feeding propaganda to the DEFCON audience. I had no problem with him expressing his ideas, but I (and others) felt that this should not have been his entire presentation. He was there to discuss virus developments. By hiding his real topic behind a facade like "Let the viruses live," he turned off many people to what he could have discussed. After finally finishing his tirade, he held up a 3.5" diskette and said that on that disk he has a boot sector program that will encrypt an entire hard disk when booted. This way, when the police storm the houses of hackers, one boot of this disk and all the information on the hard drive will be erased. Unfortunately, I know from my experience that from the time the cops bust into your house until they're at your room, you might have a minute or two. Who's going to think about booting a floppy? Furthermore, even if a hacker did boot the diskette, there are still likely floppy disks and printouts that are probably even more revealing then whatever was on the hard drive. Hopefully Mark Ludwig will reconsider his presentation style before the next con he attends.

All throughout DEFCON's proceedings, I kept noticing a tall red haired guy wearing a "SexUality" shirt and leather pants walking in and out, with 4 or 5 women following him, occasionally grabbing a kiss from him. This was Dan Farmer, the next speaker. Dan is the UNIX security person at Sun. From what I gathered, he is in essence a professional hacker. He finds holes in UNIX security, and tells Sun (and others) about it. He sure seemed to enjoy his work. This was the first presentation at DEFCON that was sort of what I was expecting. Dan got up in front and said that basically what he had planned was to show people UNIX flaws, plain and simple, and that he did. He showed slide after slide of techniques hackers have used to break into UNIX systems through

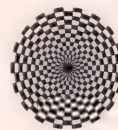
mail, ftp and other more open processes. Not surprisingly (due to the way he was dressed), the questions he received after his talk consisted of queries like "what is your favorite Internet newsgroup?" to which he replied "alt.sex.bondage, and other unmentionables." Interesting, and a no BS presentation. Just what DEFCON needed after Mark Ludwig's talk.

Dead Addict, one of the first people I met when I got to DEFCON talked about his feelings on the computer underground from when he entered it to the present. It was an informal presentation that touched on hacking, phreaking, piracy and included much speaker-audience interaction. The final speaker I had briefly talked to. He was considering quite a few topics, ranging from security problems with the Internet (which Dan Farmer covered quite well) to totally ripping on Gail Thackery (which could have ill repercussions, and she came off sounding human, so his speech might not hold too much weight), so he basically adlibbed a talk about his bust, and how he still hasn't been charged for any crime, and all this time he has been without the equipment that was seized. If he was slightly more prepared for the topic he used he could have made a good final impression, but unfortunately he came off sounding shaky and slightly unsure of what to say.

And thus ended the mind blowing orgy. Dark Tangent stood back up and said thanks for everyone coming. Many people went out for dinner then came back and talked all night (at least until the time Sands security wanted everyone out of the conference room) about what was discussed that day. One girl picked a select few (those who she thought looked like cyberpunks) to be in a photo commemorating the event. When will people learn that cyerpunk is an attitude, a mindset, not a set of clothes? I got some insight into scanners from the hard core scanner users that were present, several people went on a trashing run, but only got a bunch of used telephone catalogs and assorted wire.

FINAL THOUGHTS

Overall, it was a good experience, one that anyone who has been in the computer underground should go to at least once (the Mecca, if you will). As this was the first DEFCON, there were some rough spots, but Dark Tangent did an excellent job overall with the huge task of planning an event of this nature. It is this experience that can only make next year's DEFCON bigger and better. If you go to DEFCON next year, look for me, I'm the one that doesn't look like a cyberpunk. ■



VIDEO REVIEWS

A NEED FOR SPEED (Columbia Tristar Home Video, 78 minutes) This documentary makes a case for considering people who enjoy maximum velocity as marginal people for whom "neither civilization nor traffic cops have bred it out of us yet." Speed freaks exceed posted limits in the air, on land, ice, snow, in water and underwater. This film focuses on Indy car races, elite fighter jets flown by the Thunderbirds, snowmobile championships, Budweiser's Sno-Kings, water skiing, hydroplane racing, sand sailing, mountain bike racing, off road racing, etc. Great photography, thorough explanations and quick pace combine to make this a winner. (Alan Sheckter) ★

AMAZON, LAND OF THE FLOODED FOREST (Columbia Tristar Home Video, 58 minutes) Everyone is interested in saving the rainforests but few of us know what they actually look like. I surely didn't. This National Geographic special shows hundreds of the unique birds, fish and plants that live there. Wonderful for all ages, *Amazon* shows man's destruction without being preachy. Instead, the video lets viewers see the sights and decide for themselves that preserving these forests and rivers needs to be a priority. Very well done. (Netta Gilboa) ★

AMERICAN STRIPTEASE (NightVision, 60 minutes) I was riveted to my seat as I watched this classy documentary. Both erotic and educational, it interviews the women who dance at the Cheeta Club in Atlanta, GA. Each woman explains why she does it and how she makes her act different from the acts of the other dancers. If you think women who take off their clothes for a living are compensating for a lack of intelligence, your stereotypes will be shattered by watching this tape. Highly recommended. I have had several friends over to watch it and all were equally impressed. (Netta Gilboa) ★

AMOS AND ANDREW (New Line Home Video, 95 minutes) Corruption is the theme here. A black man buys a home but is treated like a thief by local police. A real thief is then lured to break into the black man's home, take him hostage and then release him so as to make the police look good. Dabney Coleman's in it (he's always great) as is Nicholas Cage. Well done. (Netta Gilboa) ★

ASPEN EXTREME (Hollywood Pictures Home Video, 128 minutes) This terrific coming of age film shows two male friends who move to Aspen, CO to become ski instructors. There are plenty of snow scenes and several snow bunnies, but the movie's strength is the dialogue between the characters. Worth seeing if you like to watch movies for relaxation. (Netta Gilboa) ★

BAD LIEUTENANT (LIVE Home Video, 96 minutes) There are two versions of this film. One runs 91 minutes and the other runs 96 minutes. It's about a corrupt cop who's a junkie, gambler and thief. He investigates the brutal rape of a nun

but spends a great deal of his time on the case undergoing cocaine psychosis. Nothing special even with five extra minutes of footage. (Netta Gilboa) ★

BENNY & JOON (MGM/Universal Home Video, 98 minutes) My second wife was going crazy. We were living in the desert in Southern California, where there were a lot of crazy people, but Carole's madness was special - personal - and I didn't know how to cope with it.

She'd gone to Carmel for a weekend; when she was leaving there, she took a taxi to the airport. It was hot, but she couldn't roll the windows down. She said, "It was stifling with the windows up. It frightened me. And there was a voice from someplace, saying, 'You're going to hell. You're going to hell.' It said that. 'You're going to hell.' I pounded on the window and told the driver to take me to the nearest church. He said I'd miss my plane, but I didn't care. I would have died in there. The cab wasn't really taking me to the airport, it was taking me away - to hell. I was crying when I told the driver he had to take me to church. I felt like I was burning up, and I was afraid. I pounded on the glass so hard my knuckles bled, but I didn't care about that."

No one goes to hell in a taxi. I should have divorced her that evening, but I kept hoping she'd get better. That's why she'd gone to Carmel - to get better - but it had been a bad joke. A farce. I'd sold the Leica my parents had given me to pay for her trip, and I wished I had the camera back. She'd been disturbed when she left, but she'd come back mad. A lunatic. I'd never been so tired, listening to her, had never felt so helpless.

Benny & Joon is about a schizophrenic young woman and her brother. Joon (Mary Stuart Masterson) isn't going crazy. She is crazy and, at times, her brother Benny (Aidan Quinn) thinks he'll have to put her in a home, but of course he doesn't because this is a movie.

Schizophrenics tend to be withdrawn and delusional, hard to reach, but Joon is a charming schizophrenic. Her behavior isn't really dangerous or self-destructive. It's quaint. We see her mixing Cap'n Crunch and peanut butter in a blender with milk, and we see her trying to direct traffic while she wears a scuba mask. What the hell, I work with people whose behavior is more peculiar than that; one of my colleagues sits in his office on hot days, correcting papers in his Jockey shorts and a T-shirt.

In fact, one of the points *Benny & Joon* tries to make is that people who are mentally ill aren't any more peculiar than the rest of us. The only dangerous thing Joon does is to start fires, and they're all little fires, so no one really worries about them. Her brother even leaves her home alone.

Joon gets involved with a young man named Sam (Johnny Depp). When she first sees him, he's sitting in a tree, dressed like Buster Keaton. Later on, he comes down from the tree, but he always dresses like Keaton and when he isn't behaving like him, he's behaving like Chaplin. Sam spears

two rolls with forks, making the rolls "dance." If you saw *The Gold Rush*, you'll remember Chaplin did the same thing with potatoes.

Sam makes cheese sandwiches by ironing the bread and he mashes potatoes with a tennis racket. Maybe Sam's a little crazy, but you expect that because he's an artist. (Depp's performance is brilliant, but it's too bad it's wasted in such a superficial film.) Sam doesn't talk much since he's emulating a silent movie star. Everyone thinks he's clever; even though he's illiterate, that doesn't stop Sam from getting a job in a video store that specializes in classic films. Hey, this is America. Who needs to know how to read or write? We know what's important: throwing a football, twirling a baton, dancing, being a movie star. (Arnold Schwarzenegger earns \$96,000 a word. If he had a vocabulary larger than 200 words, he'd be a billionaire).

Sam ends up staying with Joon and - guess what? - they fall in love. Benny gets a little upset about that since his own sex life isn't going so well and since he doesn't think Joon is rational enough to get involved sexually; hell, she can't even spell her name correctly. But when Joon is in the psychiatric ward of a hospital, she tells Benny, "You need me to be sick," and we're supposed to believe everything would be all right if she were in the "real" world and had her own apartment. When she and Sam made love for the first time, someone was singing "Give love a try" on the soundtrack, as if that's all it would take to make Joon function.

A friend of mine worked with schizophrenic children at Camarillo, California, and he said it was the most difficult job he ever had. One day, Walt was so frustrated by a kid who hadn't spoken in four years that he began to shake him. When Walt called the kid "a stupid little s---," the kid said, "Don't call me a stupid little s---. I'm sick." I guess it was a kind of shock therapy.

There are no shocks in *Benny & Joon*. (Arthur Winfield Knight) ★

BLINDSIDED (MCA/Universal Home Video, 93 minutes) Here's a thriller about a cop who gets injured. Shortly after, he gets set up by a mysterious woman. He suspects she's bad news but is so attracted he just can't stay away. It's good versus evil until the very end. (Netta Gilboa) ★

THE BODYGUARD (Warner Home Video) Whitney Houston and Kevin Costner star in this great film which explores the gray act of celebrity stalking. The plot is realistic and engrossing. Houston starts off hostile but over time falls in love with Costner. This destroys the objectivity he needs to have in order to protect her. There's plenty of info in *The Bodyguard* on stalkers, crowd control and the nature of the star/fan relationship. A must see! (Netta Gilboa) ★

CB4: THE MOVIE (MCA/Universal Home Video, 89 minutes) Did you enjoy *Spinal Tap*? *CB4* follows in its footsteps and spoofs rap stars

and their lifestyles. Chris Rock and Chris Elliott star and the film included cameos of everybody from Ice-T. Ice Cube. The Butthole Surfers, etc. It's probably much funnier if you are familiar with rap music, but I was able to enjoy it even though I'm a novice. (Netta Gilboa) ★

THE CEMETERY CLUB (Touchstone Home Video, 117 minutes) Three female friends get even closer as they outlive their husbands and help each other bury them and grieve. Believe it or not it's a comedy with an all-star cast of Olympia Dukakis, Ellen Burstyn and Diane Ladd. It's poignant, uplifting and well done. It's also worth noting for its positive treatment of elderly women. (Netta Gilboa) ★

THE CRUSH (Warner Home Video) It's a play on *Fatal Attraction*. A guy rents a room and attracts the attention of a teenager in the household. She develops a crush which he finds amusing to a point. But her pursuit of him becomes full-blown stalking and he finds it hard to be believed over the word of an "innocent" teenager. Well done. (Netta Gilboa) ★

DEF COMEDY JAM (Pacific Arts Video, 60 minutes) The box promises "raw, uninhibited, fall-out-of-your-chair comedy." It delivers. There are more curse words uttered here than in any other video I can recall seeing. It's definitely aimed at people who like Howard Stern, Andrew Dice Clay and Eddie Murphy. You can go see Def Comedy Jam as they do live concert tours. Personally, I'm more comfortable on my couch. This tape probably costs less than a ticket does too. If you want to see comedy that emphasizes gray words, this is the tape for you. (Netta Gilboa) ★

THE DISTINGUISHED GENTLEMAN (Hollywood Pictures Home Video, 122 minutes) Eddie Murphy goes to Washington, DC in this comedy about the gray world of politics. Murphy has never been better. This role seems like it was created for him to shine in. It was surely one of the best films I've seen this year. The plot takes on bribes, lobbyists, protocol, constituents, etc. Highly recommended. (Netta Gilboa) ★

DREAM DEMON (Warner Home Video) Full of special effects, this horror film will appeal to fans of the *Nightmare On Elm Street* and *Hellraiser* films. It's about a girl who starts having recurrent, violent nightmares shortly after she moves into a house. The film is about fear and empowerment, wrestling with childhood demons and the gray areas of sleep. (Netta Gilboa) ★

FACE THE MUSIC (LIVE Home Video, 93 minutes) Molly Ringwald and Patrick Dempsey play songwriters who once worked as a team. They haven't worked together in some time as their love relationship had fallen apart. They reunite to write one last song for money but then unexpectedly the old sparks start flying again. (Netta Gilboa) ★

FALLING DOWN (Warner Home Video) You live in a small town and you don't go to the city very often, so you think you're safe from the violence. It's a good thought.

We drive into San Francisco late in the afternoon. I go past Kezar stadium, up Frederick Street. It was a lower middle-class neighborhood, perfect for students, when I lived there in 1959 and 1960. Now the yuppies have taken it over, and the houses have been renovated.

We're heading up the hill when someone in an old Ford Escort backs up toward us at high speed. At first I think he might be trying to get a parking place, but there isn't one anywhere. He comes at us. Faster. I blow the horn.

A young black guy with a flat-top haircut leans out of the window of the Ford. He shakes his fist, yelling "motherf---er" over and over, and my wife begins to laugh because his rage is out of proportion to anything that's happened. Surely, he didn't want to hit us. But maybe all he can see is the white guy—me—sitting behind the wheel, gesturing—What do you want me to do?—and the blonde laughing. The Rodney King riots happened a few months ago, and a lot of black people are mad.

The black guy pulls his car into a driveway and runs toward us and I take a right, going up the hill toward the U.C. Hospital, the black guy following us, cursing, waving his fist. Suddenly, it isn't funny.

I make a right at the first block, since the black guy will catch up to us before we can get across the street, then I make a left and another left and he is still coming. As I speed through the intersection, he throws a handful of gravel furiously, the rocks hitting the side of our car.

Falling Down deals with the decay of urban life. When the film opens, it's summer, the hottest day of the year, and the traffic on the Los Angeles freeway is gridlocked under a pale sky. (The look of the city is beautifully captured by the cinematographer, Andrzej Bartkowiak.)

One of the drivers is sweating because the air-conditioner in his car isn't working. He tries to roll down the window, but the crank is broken. The license plate on his car reads D-FENS and it's the only name we know him by. (Michael Douglas plays D-FENS, an unemployed defense worker.)

Suddenly, D-FENS gets out of his car, walking away from it, leaving it on the freeway.

D-FENS plans to walk across the city, so he can bring his daughter a birthday present, even though his ex-wife has a court order forbidding him to see their daughter.

D-FENS' walk across the city becomes an odyssey of violence. He's educated, middle-class, but everything is crumbling around him. He's been displaced and he doesn't understand why. Like the young black guy who chased my wife and me, D-FENS is angry. Angry at everyone: at the Koreans who have taken over the convenience stores, at the Mexicans who think they own the portion of the city they inhabit, at the people who are homeless and crazy and who demand money from him because he begins his walk wearing a white shirt and tie and he's carrying a briefcase so they assume he must have money.

D-FENS is angry at the workers who are tearing up the streets because he thinks they're creating jobs for themselves—he says the streets were fine last week—and because they ask him to walk around the construction site, just as the Mexicans wanted him off their turf. He's angry at an old man who yells at him when he crosses a golf course at an exclusive country club. He's angry at the rich who live in fine homes when he can't get a job, when all he wants is to see his ex-wife and daughter.

D-FENS is mad at hell at the world—at the people who run fast food restaurants, at the neo-Nazis—and no one had better get in his way. He's acquired a bagful of automatic weapons and he'll use them because he doesn't know what else to do. The American Dream has blown up in his face.

Joel Schumacher, the director, captures the feel of a city that's gone to hell, possibly because he's been there.

When Schumacher was a heroin addict, he shot up six times a day, but he also consumed a lot of barbiturates, acid and alcohol in the sixties. He says, "You felt that if you took as much acid as you possibly could and f---ed everyone, that somehow



Eddie Murphy in *The Distinguished Gentleman*

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the world would be better, that somehow peace would come." Maybe that's what the people on the streets feel, but the peace doesn't come for them, either.

Douglas will get a lot of flack for playing a character who loses control, who resorts to violence as he makes his way across the hot, smoggy city, but *Falling Down* is no meaner than our streets. (Arthur Winfield Knight) ★

FATHERS & SONS (Columbia Tristar Home Video, 100 minutes) This film is billed as a thriller but also deals with family life and the communication problems between parents and teens. Starring Jeff Goldblum and Rosanna Arquette, *Fathers & Sons* is about small town living with a local psychic, serial killer and drug dealer adding spice to the plot. Well done, focusing more on character development and interaction than on blood and gore. (Netta Gilboa) ★

THE FREDDIE MERCURY TRIBUTE: Concert For AIDS Awareness (Hollywood Pictures Home Video) Freddie Mercury was the first major rock star to be listed as an AIDS casualty. This awesome benefit concert was held at Wembley Stadium and featured Robert Plant, David Bowie and Annie Lennox, George Michael, Elton John and Axl Rose, Metallica, Roger Daltrey, Liza Minelli, surviving members of Queen, etc. The documentary film uses awesome camera work, animation and great sound to take the viewer there. It's great even if you are not a fan of the acts being shown. Somewhere in the world, someone is being infected with HIV every 20 minutes. It's going to take many more benefit concerts before a safe, cheap cure is found. Support this film. You'll end up watching it again and again. (Netta Gilboa) ★

GROUNDHOG DAY (Columbia Tristar Home Video, 101 minutes) Bill Murray, Chris Elliott and Andy MacDowell team up in this comedy about a blizzard which propels Murray into a time warp. He's a weatherman doing a story on Groundhog Day. Yet, for Murray, it's Groundhog day again... and again... and again. Cute. (Netta Gilboa) ★

THE GUN IN BETTY LOU'S HANDBAG (Touchstone Home Video, 99 minutes) Betty Lou leads an ordinary life in a small town until she finds a gun and concocts a story about being a criminal. Suddenly she's cool and her status changes all over town. She earns respect which in turn builds her confidence. It's a screwball comedy that comes to a halt when Betty Lou has to confess she lied. Entertaining, amusing and very relaxing to view. (Netta Gilboa) ★

THE GUN IS LOADED (Mystic Fire Video, 30 minutes) Lydia Lunch is a performance artist who "fires her spoken word manifesto directly into the eye of the camera." Here she attacks apathy, greed, corruption, exploitation and depression.

Lunch is articulate, insightful and honest. However, her talk is crude and continuously questions society without providing any real solutions to the anger she inspires in viewers. Lots of great scenes of New York City appear in the background to illustrate her points. This film is highly recommended to all Lunch fans, people who like performance art, anarchists and especially for those just beginning to question society. (Alan Sheckter) ★

HIDDEN OBSESSION (MCA/Universal Home Video, 92 minutes) This thriller stars Heather Thomas and Jan Michael Vincent. It's a stalking film involving an escaped psycho. Thomas is vacationing in a secluded area in the country and the film keeps you at the edge of your seat wondering if and when she's going to get it. Better than

Home Video, 97 minutes) Rick Moranis returns as Wayne Salinski, the absent minded inventor who shrunk his kids several years ago. This time, however, he blows up the baby. No, I don't mean the baby exploded. Let's say that he enlarged the baby, how's that? Having had success shrinking objects with his first invention, Salinski is now trying to enlarge them. The project has been taken over, however, by a team of scientists. Salinski, who only has clearance to the lab during normal hours, sneaks in on the weekend with his two sons and inadvertently enlarges Adam, his two-year-old son. The boy then begins to grow every time he gets near any type of power source. I'm sure most of you know what a two-year-old boy is like, but imagine an 8-foot tall two-year-old running around your living room! The film takes you along as Salinski follows Adam on his way to Las

Vegas, while trying to think of a way to get the boy back to normal size. The special effects used during most of this film are pretty spectacular, while others seem to be limited by the technology available. In one particularly spectacular scene, Adam, now 100-feet tall, picks up a real car and plays with it like a Matchbox Car, while his brother and the baby-sitter are inside getting the ride of their life. Watching any two-year-old can be pretty entertaining, but watching Adam growing to over 100-feet tall while wreaking havoc on the earth as if it were his playground is very entertaining. Definitely worth seeing! (Jeff Wampler) ★

IN THE LIFE: THE FUNNY TAPE (In The Life, 39 W. 14th St., Suite 401, New York, NY 10011, 60 minutes) This is a greatest hits compilation from the popular cable show about gays and lesbians. Stars include Dick Sargeant and Lily Tomlin. Its contents ranges from biting satire to lighthearted humor. The fake commercials are great. It's fascinating to see gay comedians make jokes about heterosexuals for a change. Recommended. (Netta Gilboa) ★

IN THE SOUP (Academy Entertainment, 96 minutes) Adolpho wants to make movies. He meets Joe who offers to help him out. Of course there's a catch. Joe expects Adolpho to help steal cars, rob houses and romance women. It's a light-hearted comedy. Worth seeing but not necessarily more than once. (Netta Gilboa) ★

KAMA SUTRA: The Art Of Making Love (A*VISION Entertainment, 60 minutes) The oldest and best known sex manual comes to video. Mixing stills from the book with footage of live actors, this explicit video is full of new ideas to add variety to your lovemaking. Dozens of erotic sexual positions are shown using beds, chairs, tables and even the outdoors. It's highly unlikely you've already tried them all. If you can convince your partner to watch the tape, they're bound to want to try to master what they've just learned. Have fun! It's highly recommended for consent-



David Bowie and Annie Lennox in *The Freddie Mercury Tribute* film

most film in its genre, *Hidden Obsession* will surely scare you silly. (Netta Gilboa) ★

THE HIT LIST (Columbia Tristar Home Video, 97 minutes) This non-stop action film is about a professional assassin who gets involved with a client. He suspects she's setting him up, but just when he's sure, she convinces him otherwise. Better than average. (Netta Gilboa) ★

HOMEWARD BOUND (Walt Disney Home Video, 90 minutes) Told from the animal's point of view, this film follows two dogs and a cat who are left behind when their owners go away temporarily. They decide to take the long journey to find their owners and must survive bears, a waterfall, intense hunger, a mountain lion, a porcupine's needles, etc. It's a great story about friendship and family for all ages. Not gray, but still wonderful. (Alan Sheckter) ★

HONEY, I BLEW UP THE KID (Walt Disney

Neil Preston



Christopher Reeve in *Mortal Sins*

ing adults of all ages. (Netta Gilboa) ★

LEAVING NORMAL (MCA/Universal Home Video, 110 minutes) Here's a great comedy about two women who set off for Alaska in search of inherited property. They have many road adventures and ultimately discover the property is not immediately inhabitable. It's a film about choices. Those are always gray. Claiming that "sometimes the only way to find where you're going is to lose your way," *Leaving Normal* is worth the time investment to watch it. Well done. (Netta Gilboa) ★

MADDOG AND GLORY (MCA/Universal Home Video, 97 minutes) Bill Murray and Robert DeNiro star in this comedy about a cop who saves a mobster's life. The mobster sends a girl over to spend a week with the cop as a thank you gift. The cop falls for the girl. The mobster doesn't want to give her up. It doesn't matter who wins because both of these stars really shine here. (Netta Gilboa) ★

MIDNIGHT KISS (Academy Entertainment, 85 minutes) This is a terrific vampire movie. The plot focuses on a supernatural killer stalking women in L.A. A female detective uses herself as bait, trying to trap him with a kiss. If you like this genre, you'll love *Midnight Kiss*. (Netta Gilboa) ★

MORTAL SINS (Fox Video) Christopher Reeve stars as a parish priest who makes contact with a serial killer through confession. It's well written, well acted and explores the gray area of professional confidences. Doctors, lawyers, priests and

therapists routinely hear secrets they can't reveal. It's a good theme for a movie. Reeve's character opts to stop the killer himself. See it and decide for yourself what you would do in his place. (Netta Gilboa) ★

NERVOUS TICKS (Columbia Tristar Home Video, 95 minutes) This comedy involves an airline employee who reluctantly gets involved with a passenger who is carrying a suitcase full of cash. Assassins begin to follow him and his life quickly becomes a living nightmare. It's funny, relaxing and worth seeing if your own problems have got you down. (Netta Gilboa) ★

NORTHERN EXPOSURE: PILOT (MCA/Universal Home Video, 50 minutes) If you watch this popular TV show but missed the first episode, here's your chance to catch up on how all the characters met. It's a weekly show about a small town in Alaska and the people who live there. In the pilot, the town hires a new doctor who had been promised a cool job in Aspen, CO. At the last minute he gets sent to Alaska, and needless to say he's not pleased. There are several other episodes now on videotape. *Northern Exposure* has good writing, beautiful scenery and believable characters. Worth checking out. (Netta Gilboa) ★

OUT ON A LIMB (MCA/Universal Home Video, 83 minutes) Matthew Broderick stars in this comedy about a guy who gets kidnapped by a woman who leaves him without his car, pants, wallet and a phone number he needs in order to complete a \$140 million deal. Needless to say, his search for

his possessions leads to some wild scenes. Cute. (Netta Gilboa) ★

THE PANAMA DECEPTION (Rhino Home Video, 91 minutes) Remember back in 1989 when Manuel Noriega was in the news? This documentary tells the truth about President Bush's real agenda (testing high-tech weapons and training soldiers for Desert Storm). Combining interviews with General Maxwell Thurman, Panamanian President Endara and a former CIA analyst, this video also shows homeless families, graves and the brutal realities of the aftermath of 26,000 troops invading Panama. Well done. (Alan Sheckter) ★

PASSION FISH (Columbia Tristar Home Video, 135 minutes) This film is about the relationship between two women, one of whom is paralyzed and one of whom works as her nurse/caretaker. It's about the slow bonding between them, learning to adjust to physical limitations and learning how to deal with the reactions of others. *Passion Fish* is highly recommended if you like dramas, survival stories and/or films about deep friendships. (Netta Gilboa) ★

THE POINT (LIVE Home Video, 74 minutes) This animated film was clearly made for children. It's about a town where all of the people look alike. One child looks different and gets ostracized. It's about conformity and prejudice. I first saw *The Point* years ago and was quite moved by it. There's music by Nilsson and it's narrated by Ringo Starr. All these years later, *The Point* is still great and is highly recommended if you love animation, have small children or feel like a misfit. (Netta Gilboa) ★

POINT OF NO RETURN (Warner Home Video) Bridget Fonda stars as a hired assassin who gets recruited unwillingly. She is trained (and programmed) to kill at will. The film is believable, engrossing and fairly unique. Fonda is terrific in it too. (Netta Gilboa) ★

PRIME TIME MURDER (Academy Entertainment, 95 minutes) An ex-cop and a freelance video-journalist team up to stalk crimes in L.A. They stumble upon the work of a serial killer and cover him until he starts chasing them. Lots of action will please fans of this genre. The lack of gory, gratuitous violence pleased me. (Netta Gilboa) ★

THE REAL WEEGEE (Rhino Home Video, 60 minutes) This documentary celebrates the photography career of Arthur Fellig, known as "Weegee." He began as a news photographer and was the first New Yorker given permission to use a police band radio in his car. His unique photos were often exclusives and/or the first photos of a crime scene. As Weegee began lecturing and publishing books of his best photos, Weegee turned his attention to the victims of crime and began to photograph the horror in their faces. In later years, he shot celebrities and used special effects to distort the faces of Picasso, Marilyn Monroe, etc. This tape is enthusiastically recommended for fans of both photography and American History. (Alan Sheckter) ★

RELENTLESS 3 (New Line Home Video, 84 minutes) This sequel works even if you have not seen the other films. It's about a cop who comes out of retirement to track down a serial killer. It's better than average even though the plot follows the old formula of having the killer go after the cop's girlfriend. If you like action, thrillers and dramatic films, *Relentless 3* won't disappoint. (Netta Gilboa) ★

SCENT OF A WOMAN (MCA/Universal Home Video, 157 minutes) Al Pacino stars as a bitter old man looking for one last sexual fling. His relatives hire a teenage babysitter to take care of him for the weekend. He drags the sitter to New York City and attempts to teach the kid all about the finer things in life. Pacino is awesome in this role (for which he won an Academy Award as Best Actor). Although the film is quite long it does not drag on at all. Highly recommended. (Netta Gilboa) ★

SECRETS OF GOOD CREDIT (Paladin Press, 60 minutes) If you've ever paid your bills late, not paid them at all or have had to declare bankruptcy, this tape is for you. The credit bureaus are a real gray area. No one I know has ever been pleased to learn files are being kept on them without their consent. These files are inaccurate as often as not.

This video shows you your legal rights. It breaks down the point system companies use to decide who to give a credit card to. It tells you what to say when you apply for credit and how to fight back after you've been denied. I learned quite a few things from watching it. If this has been a problem area in your life, or you want to keep it from becoming one, this video is well worth seeing. (Netta Gilboa) ★

SINS OF THE NIGHT (Academy Entertainment, 90 minutes) An insurance investigator is assigned to track down an exotic dancer. When he finds her he also falls for her. However, she's got an association with his boss and one with her husband. It's quite a suspenseful film as she promises each man her loyalty and then plots to have them kill each other. (Netta Gilboa) ★

STILL LIFE (Prism Entertainment) One of the best slasher films I've ever seen, this one is about a serial killer who leaves his victims dead in artistic settings. The scenes where the killer's fans cheer him on are totally believable (it's no secret that all of the serial killers caught so far have fans, but it's hardly ever talked about). Also, men and women get it equally in *Still Life* so I wasn't insulted as I watched it. Surely worth seeing if you like the genre. (Netta Gilboa) ★

SURVIVORS: The Blues Today (Crocus Entertainment, Inc., 87 minutes) This excellent 1989 blues documentary was a labor of love for producer/director Cork Marcheschi. It contains live club performances of Nick Gravenites (with the late John Cipollina on guitar), Dr. John and Geoff Muldaur. Extensive interviews are included with Gravenites and John Hammond.

Lesser known names like Archie Shepp, Valerie Wellington, ex-Mike Bloomfield sidekick Mark Naftalin and Lady Bianca also appear, adding honesty and integrity to the film. A mini-booklet

is also included which has pen sketches of the artists. This video is a great introduction and is highly recommended to all music lovers everywhere. (Ron Shankland) ★

TEENAGE MUTANT NINJA TURTLES III (New Line Home Video, 95 minutes) The turtles are back. Back in time, that is. This turtles motion picture takes them back to 17th Century Japan to save their friend April, played by Paige Turco from the second film, who was accidentally transported through time. This film is packed full of martial arts action as the turtles fight their way through hundreds of sword wielding warriors in their usual light-hearted manner. Despite all of the fighting, no one is ever killed, and the message, as always, is to only fight when it is necessary to save yourself. If you liked the first two films, you'll love this one. (Jeff Wampler) ★

THIS BOY'S LIFE (Warner Home Video) Robert DeNiro and Ellen Barkin star in this drama about a mother who tries to find a husband to be a father to her kid. She makes a poor choice and ends up a battered woman. It's well acted and dead serious. There was not one lighthearted moment in this plot. Still, it got me thinking and that's perhaps the highest compliment a movie can be paid. Worth seeing if you like either DeNiro or intense dramas. (Netta Gilboa) ★

TOYS (Fox Video 122 minutes) Robin Williams stars as Leslie Zevo, the child-like son of a toy maker. When Leslie's father passes away, Leslie's uncle, an army general takes over the factory and along with his well trained commando son (LL Cool J) decides to develop a line of military toys, but they aren't just toys. These toys are actually miniature weapons which will be remote-controlled by children playing sophisticated video games. As production and development of these "toys" continues, the space used for the other lines of toys is quickly diminished. Leslie along with his sister (Joan Cusack) must now save the factory from certain disaster. What starts as a fun, whimsical comedy, quickly turns into a war zone of hate and destruction. The only things that save this film are Williams' comedic talent, dazzling special effects, and some incredible set designs. If you didn't see it in the theatre, it's worth renting, but be glad you didn't spend \$6.50 or more to see it on the big screen. (Jeff Wampler) ★

TRIAL & ERROR (MCA/Universal Home Video, 91 minutes) This drama deals with the gray theme of lawyers who twist facts to get a conviction. Tim Matheson stars as a

prosecutor who has second thoughts about the upcoming execution of a man he wrongfully convicted five years ago. It's well done and full of suspense. Worth seeing if you like courtroom films. (Netta Gilboa) ★

VOLERE VOLARE (New Line Home Video, 92 minutes) He adds sound effects to animated films for a living. She's a hooker who specializes in off-beat clients. While having dinner together his hands turn into those of a cartoon character. Soon after, he becomes completely animated and tries unsuccessfully to hide it. Alas, the film is subtitled, but it's original enough to be worth seeing anyway. (Netta Gilboa) ★

WATCH IT (Paramount Home Video, 102 minutes) The title of this film is based on a crazy game where you prank someone and then wait until they prank you back. In *Watch It*, the characters play this cruel game and in between also date, party and cohabitate. I found it an amusing comedy, reminiscent of films like *St. Elmo's Fire* and *About Last Night*. (Netta Gilboa) ★

WHEN THE PARTY'S OVER (Live Home Video, 114 minutes) If you like films about groups of friends (*The Big Chill*, *St. Elmo's Fire*), this one honestly portrays the ups and downs of relationships. It's set in L.A. and focuses on the partying lifestyle of seven friends who live together. They spend the film looking back on the past as the party comes to a halt when one of the friends is missing after they have a fight. Worth seeing. (Netta Gilboa) ★



Robin Williams in *Toys*

FOOL CATALOGS

THE DAILY PLANET/RUSSIAN DRESSING (P.O. Box 1313, New York, NY 10013. (800) 762-2240) This is a dual catalog... turn it over, then upside down and one becomes the other. I hate to go into stores unless it's for computers, software, books or art supplies, but I know I would browse through this one. The colors and textures and designs are truly lovely. Intricately beaded batik vests, a Zhell porcelain egg caddy, hand knit Kilim cardigans, silk jack-ets and an African Balaphone...

Prices seem very much in line with department store land - the place of \$54 jackets, \$24 blouses and \$95 for a cotton skirt that's hand painted with gold leaf. A percentage of all profits go to "non-profit organizations working to improve the world." (Ann Guthrie)

FORTUNOFF (1300 Old Country Rd., Westbury, NY 11590. (800) 937-4376) This catalog has some very nice jewelry, accessories and trinkets, ranging from highly expensive diamond engagements rings to citrine/amethyst bracelets and enameled pins - just about everything the serious jewelry collector would ever want, and enough diamonds to satisfy someone with even a serious case of diamond fever. There are droves of semi-precious and precious stones, white and yellow gold jewelry, sterling silver jewelry and pearls that would satisfy even the most critical of buyers with rather large wallets. (Caitlin Guthrie Freeman)

IMAGE CLUB SOFTWARE (Suite 5, 1902 11th Street, S.E., Calgary, Alberta, Canada T2G 3G2. (800) 661-9410) I have an overwhelming passion for fonts. Whereas I don't know this collection personally, I do know that Image Club has a fine reputation in the Mac world for quality. I periodically drool over their ITC Benguiat and Vivaldi and simply haven't put together the \$25 and \$15 to send off for them yet.

Families are reasonable, around \$75 to

\$100 for eight to ten faces. Collections of assorted fonts are also available or you can buy their entire library for \$3999 on CD ROM. This catalog also includes libraries of clip art, stock photos and some software.

All fonts are intended for the Macintosh and DOS worlds and are True Type, ATM and Windows compatible. (Ann Guthrie)

THE OFFICIAL RAS CATALOG (P.O. Box 42517, Washington, DC 20015.) If I were more into Reggae, or if I were thinking

Inside is quite an assortment ranging from digital watches to windsocks to plastic dinosaurs. Each page is filled with interesting "Jim Crackery" and trinkets that just about anyone would find amusing or appealing in some way. There are just some items that are really useful, like a digital clock with pen holder and pen that costs about \$2.50. (Caitlin Guthrie Freeman)

PUBLIC BRAND SOFTWARE (P.O. Box 51315, Indianapolis, IN 46251. (800) 426-3475) I'm a Mac user and don't know the DOS/Windows world well, but there were many programs offered here I would love to look at: Sim City tools, fonts, screen savers, PC Magazine's Utilities and on and on. You can order individual disks (\$5 regular or \$3.95 sale price) from the catalog or pay an annual \$60 subscription fee and download unlimited software from the PBS Bulletin Board.

This catalog is well organized and easy to use. Individual programs are rated, described, with minimum system requirements and their copyright status given. It's 99 pages of enjoyable browsing. I wish I had something comparable for the Mac. (Ann Guthrie)

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of getting into it, this catalog would make me cry. How could I ever get enough money, short of bringing illegal vegetables into the country, to afford all these discs? Ska, Rock Steady, Reggae - it's all here... Everything but my copy of the novel *The Harder They Fall* (they do have the video for \$24.95). Dr. Dread even has Charlie Chaplin T-shirts on sale. Give them a call at (301) 588-9641. (Richard Freeman)

ORIENTAL TRADING CO., INC. (P.O. Box 3407, Omaha, NE 68103-0407.) This catalog would be considered inexpensive in even the lowest of budgets, the average price of items being about three to six dollars.

SHOCKING GRAY (1216 East Euclid, San Antonio, TX 78212-4159.) Things seem to have changed in San Antonio since I measured 2,000 naked airmen there back in 1965. Had I worn an Adam & Steve T-shirt on base then... (though, come to think of it, you still can't wear one... gays are still restricted to their foot lockers in tour Air Force). But I love the idea of selling same sex African-American wedding cake toppers, Dos Fallopi's "My Breasts Are Out Of Control" cassettes, and Double Queue's Gay Pride Diamond Kites (pink & white & pink triangle or lavender with white circle and black lambda symbol) in Texas. Fly them over the Alamo for me, won't you! (Richard Freeman)



Bad Religion
RECIPE FOR HATE
 (Epitaph)

Bad Religion is one of the incredibly small number of bands whose latest, eagerly-awaited release, did not disappoint me. I love this album! In fact, *Recipe for Hate* is a much stronger and more cohesive work than last year's *Generator*.

Bad Religion are still attacking the same foes: hypocrisy, the Right Wing, and world religions - all three of which are cleverly brought together on "American Jesus" (featuring background vocals by Pearl Jam's Eddie Vedder), which deals with the nationalistic religion Christianity has become in the U.S. ("We've got the American Jesus, saw him on the interstate...He helped build the President's estate...In God We Trust, thank God he's one of us"). New enemies are found within as well, as revealed by the introspective "My Poor Friend Me."

Bad Religion rarely fail at making their messages as gratifying to the ears as they are to the mind - but sometimes they fail at both, as on the logically flawed "All Good Soldiers" - which blames American militarism on the fact that "The President believes in God, like all good soldiers should."

However, such moments are few and far between; *Recipe for Hate* provides quite a dish. (Cullen Nawalkowsky) ●

The Beloved
CONSCIENCE
 (Atlantic)

This latest album by Britain's The Beloved features lush, soulful and often gentle dance music that doesn't sound completely synthetic, although there are synths a-plenty here. The single "Sweet Harmony" has an especially touching and memorable hook; perhaps you've seen the video for this number, which features the male lead singer naked, amidst many naked singing women. Anyway, this and the other songs on the album are very good, although there is something of a melancholy feel to much of the music because they've used mostly minor keys. Nice cover design too. (These days, when 12" albums are mostly and lamentably of the past, can you still groove on the album art? The compactness does take something away from the visual experience, I say!) (Ellen Levitt) ●

Bikini Kill/Huggy Bear

YEAH, YEAH, YEAH, YEAH/OUR TROUBLED YOUTH
 (Kill Rock Stars)

As evidenced by the success of Rush Limbaugh and the media backlash against the seeming "power" of Hillary Clinton, it is apparent that the woman's struggle is still quite a ways from being over. A recent review of a PJ Harvey album in *Entertainment Weekly* raved about the music, but gave the album a low rating anyway - due to "man-bashing" lyrics. The press appears to be incredibly frightened by strong female figures.

Well, to quote Phil Donahue, "Get over it!" Or, as Kathleen of Washington, DC's Bikini Kill rages on "This Is Not a Test" - "RIOT GRRRLS ARE GONNA STOMP ON YOU!!!" The Bikini Kill side of this split-album serves as a manifesto for a new phase in the women's liberation struggle; the lyrics to such songs as "White Boy" ("Don't laugh... don't cry...just DIE!") and "Don't Need You" ("Us girls don't need you") almost make the musicality unimportant - almost. The fact is, Bikini Kill create punk rock tunes that are killer, uncompromising, and irresistible.

If this wasn't enough, Huggy Bear's flip-side is just as good as Bikini Kill's - but in much different ways. Britain's Huggy Bear are clearly more musically sophisticated than their American counterparts, yet much more subdued in their message. Their rage is almost... dare I say it?... cute compared with the rebels of Bikini Kill - perhaps due to clever between-song samples of *Peanuts* and *Pee-Wee Herman*. Of course, the fact that Huggy Bear seem much more primed for mainstream acceptance could make them all the more dangerous.

Unfortunately, this split release is available on LP and cassette only. It's still quite worth the trouble of finding it. (Cullen Nawalkowsky) ●

Lenny Bruce
THE LENNY BRUCE ORIGINALS (Volumes 1 & 2)
 (Fantasy)

These two CDs clock in at an amazing 75 and 78 minutes. Volume 1 was recorded in 1958 while Volume 2 was taped at 1959 and 1960 nightclub performances. The bits move along quickly and stay fresh.

The gray Mr. Bruce came along after S.F. political satirist Mort Sahl. They both gained popularity entertaining college students and closet liber-

als in jazz clubs. This was back in the days where you didn't even *joke* about the President in public. Sahl was mostly tough on politicians. Bruce outraged everyone. Lenny Bruce paved the way for comics Richard Pryor, Eddie Murphy, The Smothers Brothers, Bill Cosby and Howard Stern (on radio).

Lenny and his humor pushed the limits of the old obscenity laws. Referring to the stereotype of black men being well endowed, he was arrested in 1961 for "referring to the exposure of male genitalia, relating the bedroom conversations of varied couples vainly striving for orgasmic release, and most of all, using the vernacular for fellatio."

Comic Dick Gregory called him the eighth wonder of the world. He said "if they don't kill him, or throw him in jail, he's liable to shake up this whole f---in' country." Lenny was known to bring law books on stage with him as he became an obscenity law expert.

Hear the uncensored, satirical humor of Lenny at his best. The liner notes even come with a glossary of phrases and names Lenny used 35 years ago that may not be familiar today.

These two volumes provide a great historical look at an unforgettable force in the formation of our popular culture. (Alan Sheckter) ●

Country Joe McDonald
CLASSICS
 (Fantasy)

This CD is a collection of 12 previously released tracks originally recorded between 1975 and 1979. The sound quality is great. The songs are taken from a time when Country Joe & the Fish as well as the sixties counterculture had run their course.

Country Joe explores some soul, blues and a bit of psychedelia here, while much of America was grooving on disco. Yes, the 1970s are generally looked at as a lean decade for music, and perhaps this isn't Country Joe at his best, but *Classics* is certainly worth a listen. Having Marty Balin, the Persuasions and others contributing some vocals helps make a nice variety for the ears. (Alan Sheckter) ●

Cypress Hill
BLACK SUNDAY
 (Ruffhouse/Columbia)

Cypress Hill's second release will easily be more successful than their 1991 debut. And that one went platinum! Cypress Hill, who've helped make

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the Phillies Blunt cigar enjoy renewed interest, are back. This time their CD entered the charts at Number One. Not a small task, seeing that the hip-hop trio so openly sing praises to the ganja Gods on almost every song.

Led by singer B-Real's nasal voice that reminds me of Cameo on "Word Up," Cypress Hill groove with a jazzy constant bass, drums and different jams of cool background sirens that create a helluva mood.

"Legalize It" is full of a newscaster-type stating pro-marijuana facts that would be tough for any conservative to deny. The subject of "Hits From the Bong" is as the title suggests—and even goes far enough to use the sound effects of a bong as instrumentation. "I Wanna Get High" contains lyrics such as, "Yes I smoke s---; Straight off the roach clip; I roll it and fold the blunt, at once to approach it..., the herb is more than a powerful potion."

There are also 19 pro-hemp facts in the CD foldout booklet. Most of the art and photography is dark, has skulls and cemetery scenes, and I don't know why.

The music is quite upbeat and sometimes funny. Urban and alternative rock single "Insane In The Brain" is a great hip-hop party/dance song. I give the whole album a thumbs up. (Alan Sheckter)●

The Fall THE INFOTAINMENT SCAN (Matador/Atlantic)

The Fall are one of the strangest bands to endure for so long. This British band has been around since the late 1970s, playing jagged edged, discordant, often with heavy bass or goofy keyboard parts, and always buoyed by the sing-snarl talk of Mark E. Smith. Many of my friends have heard this stuff and shook their heads, but if you have an ear for odd-ball music that has something of a tune, then the Fall's music is intriguing, at the least. Their latest album moves their sound somewhat more toward smoother melodies, and the energy level is not as high as on previous efforts. Still and all, it's a good collection, especially the opening cut "Lady Bird" and "A Past Gone Mad." (Ellen Levitt) ●

Fear Factory FEAR IS THE MINDKILLER (Roadrunner)

With the successes of such bands as Ministry and Godflesh in the past few years, more and

more bands seem to be attempting to combine the aspects of two of the heaviest musical forms in existence - "industrial" music and death metal. These efforts have often drawn much criticism as "selling out," or abandoning musical roots.

In my view, however, this cross-pollenization of genres can only be healthy, especially if it spawns bands as unique as Fear Factory. *Fear Is the Mindkiller* is an EP of songs from last year's *Soul of a New Machine* LP, remixed by label-mates Front Line Assembly. Although

not as strong as the album which preceded it, *Mindkiller* is sure to attract a larger audience among those who listen to electronic-based music, with its vast array of samples and loops. Standout cuts are "Scapegoat (Pig--- mix)" and "Martyr (Suffer Bastard mix)." Fear Factory's combination of vocals which are variably melodic and earache-inspiring, the intensity of death metal and the technology of "industrial," should have them killing the minds of many for years to come. (Cullen Nawalkowsky) ●

Tom Fogerty and Randy Oda SIDEKICKS (Fantasy)

Sidekicks is the first collaboration for this duo. Tom Fogerty, of course, is a founding member of the late 1960s, early 1970s hit machine known as Creedence Clearwater Revival. He had many solo efforts in the years after CCR. Sadly, Fogerty became ill in 1988 and died of respiratory failure on September 6, 1990. Randy Oda is a guitarist/keyboardist/songwriter, who has produced and performed movie soundtracks as well as TV and radio commercials. They met in 1974 and formed the short-lived band Ruby. The songs and sounds heard on *Sidekicks* were five years in the works, originally recorded in 1988, then recently digitally re-mastered.

Sidekicks is a very mellow album. There are ten tracks. Tom sang them all and played rhythm guitar. Randy Oda, with a little Japanese influence, played lead guitar and keyboards (sometimes the keys sounded like those heard on the *Doogie Howser M.D.* theme song). Jeff Fogerty played bass and Kevin Oda filled out the band on drums.

This is "nice" music. Real easy-going rock with a bit of a Western twang to it. You won't disturb the neighbors with this one. Some of the tracks include the opener "Rainbow Carousel" that reminds us that "everything happens for a reason," "Video Girl" and the deja vu-like "We've Been Here Before." Nice liner notes by Trish Fogerty. A pleasant listening experience. (Alan Sheckter) ●

Front 242 06:21:03:11 UP EVIL (Play It Again Sam/Epic)

This latest Front 242 album may serve as either a disappointment or a pleasant surprise to those familiar with their previous work. It has been

obviously influenced by two contrasting trends in current electronic music - ambiance (a la the Orb), and Ministry-esque heaviness. Vocals alternate between loud and overpowering (as on "Religion," the first single), and underplayed and overtaken (on "Crapage" and "Hymn").

The change in style has led to some degree of speculation into what is going through the minds of 242. The theory that seems to hold the most water is that 06:21:03:11 *Up Evil* is 242's "Lollapalooza album" - an attempt to lure in the MTV-Alternative Nation crowd this summer - before bringing them into the subversive musical fold promised by Evil's follow-up, 05:22:09:12 *Off*. If this scenario is correct, 242 should have no problem converting the teeming masses - this album is having quite a hard time finding its way out of my CD player. (Cullen Nawalkowsky) ●

Fugazi IN ON THE KILLTAKER (Dischord)

I am of two opinions regarding this, the latest release from the legendary D.C. hardcore outfit Fugazi. One side of me says that it's great, easily topping their last album, *Steady Diet of Nothing*. The other side says that it's a boring disappointment.

The latter opinion seems to be an unfair one, and it stems from the fact that I simply expect too much from Fugazi. I expected to immediately fall in love with this album, wanting to listen to it over and over again; I ended up barely being able to listen to the album in its entirety.

Nonetheless, I cannot criticize this album too harshly. Taken on a song-by-song basis, *In On the Killtaker* contains many gems - "Smallpox Champion" and the lyrically inventive "Great Cop," to name a few - but I find that these can only be taken in small doses. Listening to the entire album in one sitting would probably make *In On the Killtaker* the loudest album I've ever fallen asleep to.

For some reason, however, I still find the album recommendable. Perhaps it's simply for the fact that it's Fugazi's latest release; plus it's available for only eight dollars (on CD) from Dischord Records (5819 Beecher St. N.W., Washington, D.C., 20007). (Cullen Nawalkowsky) ●

Lisa Germano HAPPINESS (Capitol)

I really like this album. Really do. Sometimes someone new just grabs your ears and you don't want to put up even a token fight; that's how I feel about Lisa Germano's music. This is her first album on a major label, but she's been around for a while, playing fiddle for John Mellencamp, Simple Minds, obscure country bands, and others. Now she gets her turn, and it's quite impressive! She has a great versatile voice, can play several instruments with warmth and depth, and she has a sharp sense of lyrics. The music ranges from hard rock with fiddle, new-agey pieces with oomph, herky-jerky minor key pieces, and pretty, straightforward ballads. I especially enjoyed "Everyone's Victim" and the sweet instrumental "Miamo-Tutti." A talented lady, an enjoyable album, a winner. (Ellen Levitt) ●

Goo Goo Dolls
SUPERSTAR CAR WASH
(Warner Brothers/Metal Blade Records)

The *Superstar Car Wash* CD comes with a color foldout with many different "small town USA" scenes of buildings and oddly enough, a neat little rustic garage with its marquis sign labeled "Superstar Car Wash." There are three fellows here, Johnny on guitar and vocals, Robby on bass and vocals and George on drums. 14 tracks are also here. Nice guitar chops, good pace on the bass and drums and a lot of good energy. The overall sound is good, hard, straight ahead American rock. "Don't Worry" reminded me of the Romantic's "What I Like About You," and the next song, "Girl Right Next To Me," has such a killer rock groove, that you don't notice that there are only three musicians. The next tune, "Domino," jumps as the band speeds up and rocks out. The rest of the tunes vary from slow to quick. The Goo Goo Dolls have a sound more representative of a barroom/small club than of a large scale performance. Their sound is rough yet polished and they should age well. This could be the album that sends the Goo Goo Dolls to reach the masses. (You can drop the band some correspondence at: Goo Goo Dolls, One Franklin Park North, Buffalo, NY 14222.) (Alan Sheckter) ●

Grotus
SLOW MOTION APOCALYPSE
(Alternative Tentacles)

I really wish I could give this album a good review... but I can't. Grotus' formula seemed like one I would enjoy - leftist, environmental lyrics; heavy guitars interspersed with electronics. But that formula is all the album seems to deliver, and it's just plain boring. In fact, the most effective tracks on *Slow Motion Apocalypse* avoid this formula - in the traditional-Indian flavorings of "Kali Yuga," and the television-sample-ridden "Good Evening." Other high points are few and far between; the only thing this album really inspires me to do is go to sleep. And even though Grotus describe this album as a culmination of their previous works, I enjoyed the recent *Luddite* EP much more than this album. ZZZZZZZZZZZZ..... (Cullen Nawalkowsky) ●

GWAR
THE ROAD BEHIND
(Warner Brothers/Metal Blade Records)

Actually a late 1992 release, *The Road Behind* clocks in at under 30 minutes and contains three studio tracks (two previously released) and three tracks recorded live in Montreal July 1, 1992. GWAR consists of a lot of speed metal, nasty lyrics, costumes and theatrics. For an example of their poignant lyrics, the title tracks contains the lines, "Signed a million dollar contract, puked on every page, slaughtered half the crew, 'cause they ate the deli tray."

The live tracks, "Voodoo Summoning," "Captain Crunch" and "Have You Seen Me" illustrate more of the reality of a GWAR performance. The crowd exhibits excitement and laughter at the tasteless skits GWAR puts out on-stage. As one of

the vocalists explains the GWAR phenomenon, "You go to see GWAR, people die, it's as natural as rain on a Sunday morning." "...nothing has changed with GWAR. We're still the wonderful, down to earth, homosexual, dog rapin', butt f---in', motherf---ers you love." Shock for shock's sake. But then, maybe I'm not their target audience. (Alan Sheckter) ●

Warren Haynes
TALES OF ORDINARY MADNESS
(Megaforce)

Warren Haynes puts a lot of distance between himself and the Allman Brothers with his first solo album *Tales Of Ordinary Madness*. Right from the beginning he asserts that this is his album and he's going to sing and play what he wants, not what a hit-oriented producer wants. *Tales...* is a collection of eleven topical songs about the times we live in today. "Fire In The Kitchen," "Sister Justice" and "Invisible" are very powerful songs that get Haynes' messages across very clearly. "I'll Be The One" demonstrates Haynes can sing a ballad and not get syrupy.

Tales Of Ordinary Madness is not an album everyone will like. But, if you still love to listen to your early 1970s hard rock records, then here's a new CD for your collection. (Kevin Schmidt) ●

Iggy Pop & James Williamson
KILL CITY
(Bomp Records)

This album was originally put out in 1977 and was actually Bomp Records' first album. It has been re-mastered for CD.

Iggy Pop was a member of the Stooges, and *Kill City* with James Williamson was his first post-Stooges effort. As the liner notes suggest, "Iggy Pop was about as healthy as a bottle of leprosy when James Williamson began assembling these tracks..." Widely known at the time for bloodying himself and getting wasted beyond all recognition, singer Iggy Pop and his music were a tough sell for the record companies. No one wanted to touch his stuff. Finally, Bomp took the plunge, but still, the album sold less than 50,000 units.

There's good rock and roll here and it's nice to reminisce about those 1970s punk days. Some of *Kill City* sounds like the Kinks and some sounds like early Bowie, and all in all, the production and music values are good. It stands up well as time has passed.

Standout tracks are "Johanna," "No Sense of Crime" (where Iggy's voice sounds just like Jagger), and best of all, the opening number, title track "Kill City." A well reproduced piece of musical history. (Alan Sheckter) ●

Jefferson Starship
AT THEIR BEST
(RCA/BMG)

RCA/BMG is on a roll. First they gave us the Jefferson Travesty box set. Now we get this release. This ten song collection offers "Cruisin'," "Dance With The Dragon" and "Skateboard" on CD for the first time. The overall sound quality is hissy. The liner notes are totally inaccurate. This disc is only for diehard fans who have to have

every release or for the few people who don't own any of their other discs yet. (Kevin Schmidt) ●

Kiss
ALIVE III
(Mercury Records)

Been a looong time since *Kiss Alive II* (1977). For those of you who've been waiting long enough, *III* won't disappoint. Turn down your lights and crank up the sound so you'll feel like you're sitting right smack dab in the hot, sweaty, arenas where this album was recorded. It's got some of the biggies like "Rock and Roll All Nite" and "Detroit Rock City" as well as more recent material. The sound is really good and strong. There's a Kiss family tree in the insert, as well as some good photos. Yum. (Ellen Levitt) ●

Midnight Oil
EARTH AND SUN AND MOON
(Columbia)

With all the rhetoric of a global market and a new world order, it makes sense that there should be globally social conscious music. Midnight Oil's message isn't restricted to their homeland Australia. It transcends the boundaries of industrialized nations. Their music has infectious melodies with hypnotic dance beats. Midnight Oil conveys their anger and frustration without being verbose in their lyrics and music. Worth having. (Kevin Schmidt) ●

Walt Mink
BAREBACK RIDE
(Caroline)

Long live rock trios, the noisier the better. Walt Mink made a heck of a lotta noise for a threesome of two guys and a gal (in the tradition of, for example, Yo La Tengo, the defunct Galaxy 500, and others). They play hard rock with punk, bright power pop, and swirly psychedelia thrown in at various times. The thrashy "Zero Day" is a good stomper, and the lush, spacey "Sunnymede" just might transport you elsewhere, but legally. It's a fun but short album; just disregard the hint of a butt-crack on the back cover... (Ellen Levitt) ●

Monstermagnet
25.....TAB
(Caroline)

In a world where stealing from the music of past generations is hailed as a "return to musicality," and rip-off artists without a style of their own are hailed as "alternative," one wonders why Monstermagnet aren't one of the biggest bands around.

Perhaps I've answered my own question: Monstermagnet are just too damn original! They can invoke the spirit of Hendrix without being pathetically retro like Lenny Kravitz, glorifying the darker aspects of the psychedelic - unlike happy-hippies Phish and the Spin Doctors (no disrespect intended).

Of course, maybe the fact that the lead track on this EP, "Tab...25," is just a mite long to be a single (a 32 minute-11 second-jam with the vocalist screaming something about drugs) has some-



Smashing Pumpkins

Lisa Johnson

thing to do with it. The second track, "Longhair," is slightly more "accessible," and it clocks in at approximately ten minutes. The brilliant-yet-short rocker "Lord 13" could possibly gain these guys some airplay, but I fear that it somehow won't. Do yourself and Montermagnet a favor, and give them a try *before* MTV does. (Cullen Nawalkowsky) ●

Overwhelming Colorfast
OVERWHELMING COLORFAST
(Relativity)

I was always intrigued by this album - not because I had heard it or heard anything about it, but because it seemed that Relativity Records were pushing it soooo hard, yet no-one was buying it. Large ads for *Overwhelming Colorfast* were in nearly every major music magazine; the album's price was even dropped to an absurdly low level at most stores. Still, nobody bought it. Now that I own it, I think I know why - there's no reason to buy it. It's not that *Overwhelming Colorfast* are incredibly *bad*, it's just that they're not incredibly anything. They're just kind of there, playing just kind-of-there rock music. I suppose *Overwhelming Colorfast* would be a good purchase if you like your music lifeless. (Cullen Nawalkowsky) ●

Otis Redding
GOOD TO ME
(Stax/Fantasy Records)

Good To Me consists of 11 tracks plus an intro-

duction and was recorded at the Whisky A Go Go in Los Angeles in April of 1966. Otis was 24 and trying to cross-over his R&B success with the more white pop charts. He would later achieve that success, but only after his death with the release of "(Sittin' On) the Dock of the Bay."

In 1982, Atlantic released some of this performance on *Otis Redding Recorded Live. Good To Me* contains all of those songs on digitally re-mastered CD, as well as four unreleased tracks. Redding's energy and passionate vocals, strong horn section (they acknowledge

Run-D.M.C.
DOWN WITH THE KING
(Profile Records)

they're a bit out of tune at times), and backing guitar, bass and drums make a nice package. The crowd obviously agrees, as they scream their approval after every number. The biggest surprise is Otis' strange rendition of the Beatles' "A Hard Day's Night." Otis really doesn't know the words very well, but he puts his heart and soul into it and it works. Other songs included are "Security," "I've Been Loving You Too Long" and "Chained and Bound." It would've been our pleasure to watch how Otis would've developed musically had he not been killed in a plane crash in December 1967 before he even reached the age of 30. Thank goodness the tape machine was rolling that night at The Whisky. (Alan Sheckter) ●

The now bald-headed trio vocalize with confident gusto throughout the Top 10 charting *Down With the King*. The music is simple, but the lyrics drive you home every time. Their timing, phrasing and toning are right on. And though they hit

hard, a parental warning of foul language is not necessary.

There's a decidedly heavenly touch to this album. DMC and Run are acknowledged born-again Christians, and hey, what's wrong with that? In "To The Maker" we hear "...To the Maker, I dedicated my rap; for the Creator, there is nothing better than that."

Other standouts on the 15 track CD are the in-your-face title track, "Hit 'em Hard" with Naughty By Nature's DJ Kayfree, "Big Willie" featuring Rage Against The Machine's Tom Morello on guitar, and the playground mentality of "Can I Get It, Yo."

Oh, and give Run-DMC credit for listing the song, artist and record company every time they sample bits of other songs. (Alan Sheckter) ●

Merl Saunders and Friends
FIRE UP +
(Fantasy Records)

Keyboardist Saunders works with some excellent friends on this recording. Jerry Garcia plays lead guitar and sings youthful, clear-throated vocals on several selections and Tom Fogerty (who passed away in 1990) appears on rhythm guitar. Longtime Garcia/Saunders friend John Kahn pumps the bass notes while Bill Vitt fulfills drumming duties.

There are 12 tracks. All of them come from the early 1970s. The first six were originally released as *Heavy Turbulence*. Tracks seven through twelve are from the original *Fire Up* release.

Seven of the songs, such as "My Problems Got Problems" and "Man-Child" are Saunders originals. They are fine funky jazzy pieces with Saunders exhibiting a fine voice and the band finds lots of time to jam, one place being the excellent piano/guitar/bass jam on "Save Mother Earth."

There are also cover tunes, that folks may be surprised to hear. Old fans of Merl Saunders/Jerry Garcia performances will also delight in the funky versions of "The Night They Drove Old Dixie Down" and "Expressway (To Your Heart)." Also included are a cover of J.J. Cale's "After Midnight" and a heavenly instrumental version of Lennon's "Imagine." *Fire Up +* is a great compilation of two albums, from a wonderful musical moment in time. (Alan Sheckter) ●

Pete Seeger
LIVE AT NEWPORT
(Vanguard)

Another in Vanguard's "Folk Festival Classics" series, *Live at Newport* contains 15 tracks highlighting that Johnny Appleseed of folk music, Pete Seeger. After his career with the Weavers had waned due to America's paranoia in the 1950s and early 1960s about anyone who spoke out against the military, pollution and labor rights, Pete enjoyed renewed success in the mid-1960s, when environmental awareness and world peace were more at the forefront of people's minds.

This CD exhibits some of Seeger's appearances at the Newport Folk Festival from 1963, 1964 and 1965, as he and wife Toshi were on the festival's Board of Directors and hosted many banjo and blues workshops as well as children's concerts.

Pete's storytelling, honest lyrics and nice-guy



David Sylvian and Robert Fripp

approach made it easy for the crowd to get behind him when he urged them to sing. His infectious positive attitude really comes through on *Live at Newport*.

Of course there are the songs themselves. Appearing on the CD is Seeger's own "Where Have All the Flowers Gone," and Leadbelly's "Midnight Special," the cute song/story of "The Foolish Frog" as well as versions of traditional songs such as "Oh Mary Don't You Weep" and "It Takes a Worried Man." The closing number is another old song in the public domain, "Down By the Riverside," complete with choruses sung by Odetta, Joan Baez, Theodore Bikel, and Peter, Paul & Mary. *Live at Newport* is another historic classic from Vanguard. (Alan Sheckter) ●

Shelter
ATTAINING THE SUPREME
(Equal Vision)

Okay, so they're a Hare Krishna hardcore band. I won't tell you to get beyond this fact and just listen to the music, because it would be an impossible task - the album cover is a piece of Hindu artwork, and the lyrics to each song are prefaced by a passage from holy Hindu texts. At least they

let you know exactly where they're coming from!

Attaining the Supreme, Shelter's third full-length release, is designed to move the body as well as the spirit. Such rocking tunes as "Not Just a Package" and "Better Way" are as much to mosh to as to meditate upon. The preachiness gets a bit too extreme at some points at the sake of the music, but the low points are compensated for many times over. And, um... just ignore that twenty-minute talk by Ravindra Svarupa Dasa at the end of the CD... (Cullen Nawalkowsky) ●

Skrew
BURNING IN WATER. DROWNING IN FLAME
(Metal Blade Records)

Skrew claims to act as a soundtrack for the angry brutal world of today "where criminals are called "Mr. President" and honest, hard working people raise families on the street."

With Adam Grossman on haunting vocals, guitars and "programming," Danny Lohner on guitars and "programming," and Chris Ault on "programming," Skrew puts out a death metal product backed with angry industrial electronic tempos.

If songs like "Prey Flesh," with lyrics like "Scarred and innocent flesh, benumbed and stratified, pins

and needles, skin and bones" light your fire, you'll get torched on *Burning in Water, Drowning in Flame*. Relentless, raging rock and roll. (Alan Sheckter) ●

Smashing Pumpkins
SIAMESE DREAM
(Virgin Records)

This is the second full-length release by Chicago's Smashing Pumpkins. It's excellent sonic-rock from the combination of Billy Corgan, D'Arcy Wretzky, Jimmy Chamberlain and James Iha.

I promised myself I'd not compare them to that certain Seattle band that starts with an "N," even though Corgan was close to Courtney Love for a time. Smashing Pumpkins keeps the hard blasts of spirited rock coming with D'Arcy and her constant power-bass lines, Ika's awesomely energetic, burning, fuzzed-out guitar, the strong drumming and Corgan's almost unisex sounding urgent and heartfelt vocals and guitar (he plays mellotron, too).

Lots of good tracks here from the hard and fast "Cherub Rock" and "Quiet" to slower songs like "Mayonnaise" (it picks up in the middle) and "Disarm," where the vital, depressing lyrics include "The killer in me is the killer in you my love; I send this smile over to you."

The big number on *Siamese Dream* is the long track "Silver---." Over eight minutes in length, it kicks ass with several minutes of power-rock strongly driven by D'Arcy's unrelenting bass. Then the song drops into a slow, space jam with haunting vocals reminiscent of, say, Pink Floyd circa 1970. The Pumpkins bring the big "Silver---" back to a driven, rocking finale and polish it off with feedback. A great production, "Silver---" comes off as if someone said to them, "OK, you have eight minutes to show us what you've got." And they did!

Siamese Dream will be huge. Let's hope Smashing Pumpkins keep their personal s--- together, (they've admittedly had their ups and downs) because they should have a great future. (Alan Sheckter) ●

Mavis Staples
ONLY FOR THE LONELY
(Stax/Fantasy)

Mavis Staples was the lead singer of the very long running soul group the Staple Singers ("Respect Yourself," "I'll Take You There").

This release comes on the heels of "Pop" Staples' recent successful album. Included are 21 songs and represent two albums worth of material. With a voice and style that is part Aretha, part Diana and part Dionne, Mavis' silky smooth voice highlights this CD. This is not to minimize the backing band, which varies but includes Isaac Hayes on organ, Donald "Duck" Dunn on bass and Steve Cropper on guitar. Combine the fact that these tracks were originally recorded in 1969 (and released on Mavis' solo albums) while digitally re-mastered on state of the art 1993 equipment, the result is an awesome package. (Alan Sheckter) ●

David Sylvian & Robert Fripp



David Schienmann

UB40

THE FIRST DAY (Virgin Records)

This is the first full length collaborative effort from these two notable visionaries in the music world. Sylvian drives the lyric bus and Fripp powers the guitar truck.

Sylvian's biggest claim to fame in his past was as writer and singer for the late 1970s, early 1980s British group, Japan. Mr. Fripp is probably still most famous for being the founder of progressive rock's King Crimson, a group that toured and made a bunch of records from 1969-1974. He invented several guitar and recording techniques including "Frippertonics." He also worked with Brian Eno before resurrecting King Crimson for three albums in the early 1980s.

The First Day is a collaboration of these two geniuses. There are seven progressive tracks (they average over nine minutes each) and they are very hard to classify. Fripp's super, yet sometimes subtle guitar work, Sylvian's eerie vocals, guitar and keyboard work drive the musical pieces. Sylvian's wife Ingrid Chavez does some backing vocals, and there are two drums/percussion people as well as Trey Gunn on "grand and tenor sticks" and David Bottrill on "treatments, sampled percussion and computer programming."

My favorites are "20th Century Dreaming," an eerie introspective piece, the funky opening track "God's Monkey" and the dark reality of "Fire-power."

Politically correct new music for the progressive music fan. The duo plan to tour together, too. Should be a captivating show. (Alan Sheckter) ●

Tears For Fears ELEMENTAL (Mercury)

Intelligent pop music, that's what this is. Good hooks, slick production, interesting musical sounds, catchy hooks. Yeah. Tears For Fears's latest has several danceable, likable songs. That undeniably aloof and over-produced feel still haunts the songs for the most part, but heck, these

aren't scratchy hootenany tunes. Very post-modern but still with some soul and good vocals. I liked the chilly "Mr. Pessimist" and "Dog's A Best Friend's Dog" has some compelling wordplay. Nothing here is as incredible as "Shout" or "Everybody Wants To Rule The World," but the tracks all run together well. You'll have a solid listening experience awaiting you, as well as psychopoli-socio lyrics to ponder. (Ellen Levitt) ●

Richard Thompson WATCHING THE DARK - The History Of Richard Thompson (Hannibal/Rykodisc)

If you've read some of my previous pieces in *Gray Areas* you'll know that I'm a big fan of Richard Thompson; seen live or heard on recordings, this man, to me, is definitely one of the most unique musicians rock has ever witnessed, a superb songwriter and singer, and a kooky wit. Well, here's a three CD collection that new fans can cut their teeth on, and that devotees can feast on regularly.

Watching The Dark includes songs from the 1960s up to his current work, and it's a wonderful collection. There are easily available and obscure album cuts, as well as previously unreleased performances and songs. There's new mixes, work with his then-wife Linda, with strong side-musicians, as well as solo, are all here.

Some of my fave songs here are the simple, pretty "Now Be Thankful"; the torrid (and live) "From Galway To Graceland"; a tense live "Shoot Out The Lights," and so much more. Yeah, I know, you don't think I'm discriminating when it comes to this guy RT, but I'm telling you, check out this collection, and you just may fall in love with his truly arresting guitar work and vocals. (Ellen Levitt) ●

UB40 PROMISES AND LIES (Virgin Records)

In 25 words or less, UB40, who took their name from a British unemployment form, is an interra-

cial reggae octet from Birmingham, England that formed back in the late 1970s.

In 1983 and 1984, when I browsed the British charts, I saw three new names come to the top of the charts and stay there, while they were totally unknown in America. I wanted to find out more about them. They were Sade, UB40 and Wham!. Within a year I was able to hear what I was missing. OK, so Wham! was a huge letdown, but two out of three ain't bad. I bought UB40's *Labour of Love* when it came out in the US and loved it. Finally, five years later, the single "Red, Red Wine" reached Number One in America when it was re-released.

And so it goes. UB40 have stuck to their reggae/pop guns. In the early 1980s, there was a new interest in the ska-reggae sound with groups like the English Beat and the Specials. Then a long time passed when UB40 had no company. Now, the general sound is blossoming in America again with folks like Snow, Maxi Priest and Ziggy Marley.

On *Promises And Lies*, UB40 continues to re-define their sound. All songs except one are originals. Singer Ali Campbell's unique voice leads most of the album's 11 tracks. The backing beat on most of the songs draws the fine line between urgent reggae and techno with guitars, keyboards and saxophone adding the audio pieces to the UB40 puzzle.

The songwriting is excellent and although UB40 is not specifically political, there are certainly messages in their music. The opening number, "C'est La Vie" was inspired by a Haitian woman that told the band the sad story of a woman who sold her baby for \$20. The last song, "Sorry," is a heartfelt look at the inequities of racism. One verse appeals, "If you say sorry, can I assume you've realized the shame, the seeds of your oppression, fall and ripen with aggression, you can't hold us any longer with your chains, time to compensate us for our claims."

Other outstanding tracks are the delightful "Reggae Music," the title track, and of course, their worldwide Number One single, a remake of Elvis' 1962 "Can't Help Falling In Love." In 1993, UB40 continues to earn their reputation the hard

way - they earn it. (Alan Sheckter) ●

Various Artists
BEST OF TECHNO, VOLUME THREE
(Profile Records, Inc.)

Techno began as an underground movement in the mid 1980s and is now one of the fastest growing phenomena nationwide as well as abroad. With its funky 120 beats per minute bass lines and elaborate industrial synths, techno is the core of "Raves," one of the coolest underground trends across the nation.

Best Of Techno, Volume Three represents the best examples of rave culture today. Smart E's track "Sesame's Treet" has gained some commercial success by sampling the familiar *Sesame Street* tune and remixing it with a fast techno rhythm.

Although *Best Of Techno* is for the more serious ravers, it provides a wide variety of Techno that makes the style of music so hard to define. The compilation ranges from slow, more vocal tracks such as "I Need Your Love" by N.R.G. to more hard-core tracks such as "Right Before" by First Project.

Why is techno lacking in commercial success if it is such an underground rage? Different theories hold about faceless music and minimal use of vocals, however, techno is still holding on and gaining popularity. Acts such as 2 Unlimited and The Movement have moved from the underground into the mainstream to broaden the techno audience and keep it on the uprise. This album is the definitive updated version of techno/rave culture today. (Jennifer Emery) ●

Various Artists
BLUES WITH A FEELING
(Vanguard)

Vanguard has done it again! They've just released this two-CD, 34 track collection of live blues, all recorded at Rhode Island's Newport Folk Festivals in the mid-1960s. There was a "blues revival" going on at the time with groups like Paul Butterfield's Blues Band introducing the youth to the blues and providing a rekindling of interest in the old blues masters.

Brought to you in impeccable CD quality, *Blues With A Feeling* presents a wonderful collection. There are tracks by the well known Muddy Waters, John Hammond, John Lee Hooker and the Chambers Brothers. Some of the more obscure blues musicians included are the one time Baptist preacher and Delta blues man Son House, Mississippi John Hurt, Mississippi Fred McDowell, Reverend Robert Wilkins, Robert Pete Williams and Skip Jones. Many of these artists have recordings that date back to the 1920s. They are all timeless, classy performances.

Some of the musical gems may seem familiar. These include old-time Reverend Pearly Brown and his wife's rendition of "Keep Your Lamps Trimmed & Burning," Jesse Fuller's "San Francisco Bay Blues," Elizabeth Cotten's "Freight Train," John Lee Hooker's version of Willie Dixon's "I Can't Quit You Baby," Muddy Water's "Walkin' Blues" and the Chamber Brothers' performance of "See See Rider." Super duper collection! (Alan Sheckter) ●

Various Artists
BREAD & ROSES FESTIVAL OF ACOUSTIC MUSIC, Volume 1
(Fantasy Records)

The Bread & Roses non-profit organization was founded in 1974 and based out of Marin County, California by Mimi Fariña. Their purpose was to give free music and entertainment to folks who couldn't attend conventional concerts. Bread & Roses brings several shows a month to hospitals, senior citizen centers, mental health centers and prisons.

Touched by what Fariña and Bread & Roses were doing, several big names got together in October 1977 at the Greek Theater in Berkeley, California to perform at a three day event of music. The CD captures the love and talent of the musicians, and part of the sale of the CD goes to fund Bread & Roses' efforts.

Artists include: Jesse Colin Young, Jackson Browne and David Lindley, Arlo Guthrie, Ramblin' Jack Elliot, Dan Hicks and Rob Wasserman, 77 year old Malvina Reynolds, Buffy Sainte-Marie, Pete Seeger, etc. 22 great liner photos (mostly by Jim Marshall) and 23 tracks on this 78 minute CD make it a fantastic package. (Alan Sheckter) ●

Various Artists
DANCEHALL STYLE: The Best of Reggae Dancehall Music Volume 3
(Profile Records)

Dancehall is a reggae musical style that seeped out of the Caribbean Islands and combined with a drum machine style beat found its way into clubs in major cities in the US.

I love this CD! As they used to say on *American Bandstand*, "It's got a good beat and you can dance to it. I'd give it a 95."

Dancehall Stylee 3 is great exposure for this musical style. Virtually all 12 tunes contain reggae vocals and drum machine/techno backgrounds. Some are in English, some are Caribbean in nature.

The opening number, "The Stopper" by Cutty Ranks is a hip-hoppy number with an Island rap strung along throughout. Next is "Dancehall Rock" by Barrington Levy, which is more mellow—a kind of English hip-hop. Lady Patra sings "Ambition" nicely, and Frankie Paul performs "Cassandra," a slower reggae tune with cool backing horns and voices. The strangest song is Papa San's performance of "Maddy Maddy Cry," a reggae rap entirely made up of crying, weeping gibberish.

Wonderfully danceable, *Dancehall Stylee 3* is a great alternative CD for parties or simply to rock to when you're just passing the time of day. (Alan Sheckter) ●

Sonny Boy Williamson
CLOWNIN' WITH THE WORLD
(Alligator Records)

In the early 1950s, the Trumpet Records label of Jackson, Mississippi put out many great recordings consisting of blues, gospel and early rockabilly. Alligator, today's large blues label (call (800) 344-5609 for a catalog of "blues and roots music and clothing"), has released several

CDs from those days and called them the Trumpet Series.

Sonny Boy Williamson is one of the most renowned and famous of the old blues/harmonica players. By the time Sonny Boy recorded for Trumpet, he had already played harp, sang and danced for 35 years on street corners, juke joints, nightclubs, fish fries and over the radio for many listeners down in the Delta.

Clownin' With The World features unreleased tracks featuring Sonny Boy Williamson on harmonica and vocals, friend and partner Willie Love on ragtime piano, as well as several other session musicians. They were recorded in 1953 and 1954 in Texas and Mississippi. The sound quality is great, the music simple, but wonderful. Although guided by the same hard-drinking and gambling habits that virtually all the early bluesmen followed (the expense account for one session was \$1.25 for lunches and \$10.00 for whisky), the songs are not full of drunken despair.

Thanks, Alligator for keeping Sonny Boy alive! (Alan Sheckter) ●

X
HEY ZEUS!
(Big Life/Mercury)

X has reformed and released a new record. Yeah! Uh, who are/were they? Just one of LA's (and thus America's) premier punk/alternative bands. Maybe you remember their sort-of hit "Burning House Of Love?" Anyway, "Hey Zeus" is a good album and sounds like the band picked up from whence they left off a few years back. Well, some of the songs are okay but not mind-blowing, yet the energy and interest level pick up as the album progresses. I'd say that the last four songs are the finest; in particular "Everybody" and the eerie "Drawn In The Dark." Exene Cervenka and John Doe still do fine duets, and there are some striking lyrics and phrases here. (Ellen Levitt) ●



John Doe and Exene Cervenka of X 11/84
Ripley Music Hall, Philadelphia, PA

Alan Sheckter



**The Black Crowes
Varsity Arena
Toronto, Canada
April 15, 1993**

Review by Erik Twilight

This was the Crowes' second night in Toronto, at the University of Toronto's hockey arena, which must "boast" some of the worst acoustics in the country. I don't think it was the band's fault, as I saw Beastie Boys/Henry Rollins there last year and they sounded pretty bad too.

Although we got to the show pretty late (who'd have thought the show would actually start shortly after nine?), we were pleased with the latter part of the show. Crowes singer Chris Robinson occasionally stopped to talk to the crowd who for the most part seemed enthralled with the show. He has an interesting habit of introducing songs by bizarre titles which bear no resemblance to their actual title.

Chris Robinson introduced drummer Steve Gorman and the band started their popular cover of "Hard To Handle," followed by "Jealous Again" which demonstrated the Crowes' prowess as one of the few white rock 'n' roll bands who can keep a crowd moving and dancing. Live, their music has an easy-going smoothness to it, allowing it to flow in a similar fashion to that of the Allman Brothers Band. Maybe it's a southern thing.

Throughout the course of the concert they also alternated banners which were used as backdrops to the stage, including one of a leaf with the slogan "Free Us No Narcs" to remind us of their vigorously pro-pot stance.

After "Jealous Again" they left the stage for about ten minutes before coming back to play "Twice As Hard." The next encore was introduced as "One which we tried out last night and we had such a good time, we thought we'd try it again tonight, you know? This is another song from that place called Macon, Georgia... It's called 'Stand Back.' I

hope you dig it." (Speaking of the Allman Brothers!) They perform it wonderfully, with excellent guitar playing which impresses without showing off. The final encore is introduced as "Doctor, How Can My Daughter Be A Drug Addict If At School She Didn't Even Learn How To Spell The Word Chemistry?" It is, of course, immediately recognized as "Remedy," surely the highlight of a great show. It features some sweet jamming, including an intoxicatingly sweet piano solo by Torontonian Ed Hawrysch. The concert finished with this song, leaving us hungry for more.

This was the second time I saw the Black Crowes, and despite the derivative quality of some of the music, I can't wait for them to come back. They are a great live band, blending southern rock with British rock, a la Stones and Faces. Go see them before they become *really* huge and play even worse venues than Varsity Arena. ■

**David Crosby
Great American Music Hall
San Francisco, CA
May 27, 1993**

Review by Kevin Schmidt

David Crosby is best known for performing most of the time with Steve Stills and Graham Nash. On his solo tours, fans have the rare opportunity to focus on David's unique qualities, which he brings to groups as part of a whole. That's what happened when Crosby stepped on stage at the Great American Music Hall. Although he's touring to support his new album *Thousand Roads*, he stated from the beginning of the show that he's playing a small venue just to have some fun. It was an obvious omen that this performance would be very special.

Accompanied by Jeff Pevar on acoustic and electric guitars, the first hour of this show was mostly obscure material seldom

performed from Crosby's vast repertoire. Between each song he reveled in telling stories and jokes. The most memorable dialogue came after "Born Under A Bad Sign." Afterwards, he jumped up and down excitedly chattering. We were told that was for the tapers who just taped something done for the first time, and that it would be impossible to tape David's show unless they had a "D.A.T. In The Hat." He then said "To quote the most famous taper in history, Richard Nixon, but that would be illegal."

Crosby asked the audience what could possibly top a new song. He then answered by inviting Graham Nash on stage with his guitar. Together for the next hour they swapped songs. Hearing "Déjà Vu," "Long Time Gone" and "Wooden Ships" in such an intimate setting was incredible. The final encore of the evening was a solo rendition of "Almost Cut My Hair."

This performance was simple and very enjoyable. It was also the first time I've ever seen someone touring behind a new album where they didn't play anything from it. But that didn't matter to me. Crosby's set was spontaneous and Nash's appearance was just extra icing on the cake. I felt very privileged to see this show. No matter who Crosby tours with, it's a concert you will not want to miss. ■

**Bob Dylan
Palapartenope
Naples, Italy
June 25, 1993**

Review by Gianluigi Blasi

This show amazed me because I never thought that I'd be able to see a Bob Dylan concert in the Palapartenope. It's a circus tent (almost 3000 seats) used for concerts here in Naples, and as you can imagine the sound is just atrocious. While the support group was playing we talked to the soundman

to inform him the sound was really bad. He was able to get it fixed before Dylan hit the stage an hour later.

Dylan's latest album is acoustic so it was no surprise to the audience when he started the concert by performing acoustically. However, from the second song it was clear that everything had changed again. Dylan went electric, and I mean very electric. What we got was a tight rendition of a lot of his greatest hits, with an urge that reminds me of punk groups. Everything was played much faster than any of the other Dylan tours I've seen, and the group was really tight. For the first time Dylan actually played lead guitar.

From the opening of "Stuck Inside Of Mobile (With The Memphis Blues Again)" played similarly to the Grateful Dead's arrangement, to the last encore (one of three) of "It Ain't Me Babe," the tracks were erratic. There were old songs like "Tangled Up In Blue" to "I and I," from "I Believe In You" to "Just Like A Woman," each had a fast rhythm. The band played acoustic once again but even "Mr. Tambourine Man" was really fast. The speed did not detract because, much to our delight, Dylan expanded every song so that they lasted from eight to fifteen minutes each. When the concert was over we realized Dylan had played for well over two hours with no break at all. Everything was perfect, from the sound to the lights. I hope someone taped this show because this is a performance worth having, even if only to bear witness to yet another change in Bob Dylan's stage act. ■

A Night Of The Blues Warfield Theatre San Francisco, CA

April 17, 1993

Review by Kevin Schmidt

There's one common denominator between heavy metal, rock 'n' roll and country music. They all borrow elements of the blues. This concert showcased three distinct styles of the blues that are prevalent in all forms of popular music today.

The first act of the evening was San Francisco's Joe Louis Walker and the Allstars, who play a hybrid of Chicago style blues with a two piece horn section. Their short set featured danceable songs with accessible pop hooks similar to the style of Southside Johnny and the Asbury Jukes. Judging from the quality of their performance and Walker's comments that his first major label release is on Polygram, we will be hearing more from him in the future.

John Mayall is the father of the British blues, and he's launched the careers of some of the best musicians in the business (including Eric Clapton, Jeff Beck and Mick Taylor) with his band, The Bluesbreakers. Even though their one hour set was too short, they managed to bring the house down with "Maydell," "Mail Order Mystics," and "I Don't Want To Go," from their last two albums. The Bluesbreakers' finished their set with the signature song "Room To Move" which turned into a ten minute jam featuring Coco Montoya's guitar dueling with Mayall's harmonica.

Mayall's reputation for experimenting with different blues styles has been his trademark for 30 years. The new direction he's taking the Bluesbreakers sound in has a harder edge. This should bring him a whole new generation of fans. There's only been one constant with John Mayall. Regardless of how he keeps changing his music, he always delivers the goods.

Buddy Guy and his band just walked on the stage and began to play one of the most aggressive sets I've seen in years. Guy didn't limit himself to only his music. He also played a lot of cover songs including "Strange Brew," "Sunshine Of Your Love" and "Knock On Wood." For two and a half hours the crowd was mesmerized by screeching guitar solos, extended jams and anything else Guy and his band could think of to dazzle an audience.

After seeing Buddy Guy live for the first time, I have a lot more respect for him. He has a lot of confidence in his abilities as a musician to let his rhythm guitarist, Scott Harlow, steal the show several times with his guitar solos. Guy's attitude seems to be one of allowing Harlow to take center stage because he's good enough to do so. When he's done, Guy then plays even harder. The challenges Harlow presented to Guy was some of the best guitar dueling I have seen since Dick Wagner and Steve Hunter backed up Lou Reed in 1974. Scott Harlow has a very promising career as a guitarist ahead of him.

After leaving the Warfield Theatre, I was turned onto the cool, slick sound of Joe Louis Walker and the Allstars, have hopes of seeing John Mayall as the headliner at a future Warfield Theatre's "A Night Of The Blues," and am awestruck by Buddy Guy. You're damn right I got the blues and I'll get them again the next time Walker, Mayall or Guy come back to the Bay Area. These are blues anyone can use. ■

U2 and Velvet Underground Stadio San Paolo

Naples, Italy

July 9, 1993

Review by Gianluigi Blasi

I'm against stadium concerts, and nothing can change my mind. The sound is atrocious at best, and you cannot see who's playing. Add to this an exceptionally high ticket price and you'll get the picture of what happened in Naples. Although this stadium can hold well over 100,000 people (I remember seeing the Rolling Stones in 1982 there), this time it was half empty (only 50,000 tickets sold). The waiting in line to get in began at 7 a.m., and the gates were finally opened at 4 p.m. In the meantime, you got a really fine suntan, hot water to drink and a good soundcheck. At last, when you get in, here is this huge stage, with two giants screens on the side.

The show began at 5 p.m. with a group called Macnas (they were not a musical group, but rather a theatrical ensemble), followed by An Emotional Fish and Italian singer Ligabue. The sun was still bright when the Velvet Underground got on the stage and started to play. Frankly, I found them in some way absent from the concert, like they were playing in an empty hall, just for them and some close friends, not for such a large, public audience. The set list was straight out of the late sixties with songs like "All Tomorrow's Parties," "White Light/White Heat," "Sweet Jane," "Some Kinda Love" and "Heroin." Only during "Heroin" did something change and they became once again a real group. From the pulsing of Moe's drums you could imagine a heart pumping the blood of John's viola, all mixed with the heroin of Lou's voice. Everything got faster and faster and by the end you knew that what made the Velvet Underground a great group is something almost impossible to describe.

After Velvet Underground's set, the stage was prepared for U2. Four big boxes were brought out by the roadies and from them sprung out four people, while the real U2 plugged in their instruments and began to play. Their show is hard to describe because it is a multimedia event, and the screens at the side of the stage are not for showing the audience what's happening on the stage, but to "broadcast" images from ZOO TV. Sure, they played all their hits, but the show climaxed when Mc Phist (Bono) made a call to the jail asking to talk with the ex-mayor of the city (who has been framed regarding bribes). The answer Bono got was "Vatte Cucche, Quagliò" (which means "Go to sleep, boy"). A good show, but missing the energy in the music that U2 once concentrated on giving us. ■



B-52'S 8/79 Paradise Theater, Boston, MA (40 minutes) Broadcast on 9/23/79. WBCN, Boston. this is a great tape if you want to boogie down with the B-52's. Described by one of the P-Funk crew as "Parliament for white people," this band managed to combine funky riffs with a tongue in cheek 60s go-go style to successfully produce fun, danceable music without the limp monotony of much dance music.

They kick off with one of their earlier hits, "52 Girls" and keep the pace with "6060-842." Truthfully, their live sound is pretty similar to that of their albums, but the songs are expectedly more raw on stage. The bass riffs throb and highlight the show along with the sci-fi sounding keyboards. It's a fun sound, seldom recorded live, but certainly worth hearing. They seem to enjoy performing their musical go-go on stage and three of them take turns singing to the crowd and to each other. They finish (or the broadcast finishes with) "Rock Lobster" which restores their amphetamine pace, and a final dance song "Strobe Light." The B-52's are one of the few new wave era bands whose music has persevered and remains popular in the nineties, and some people should take note of this before dismissing them as a mere novelty act. Too many tape collectors are very biased against anything to have come out since 1975, which is unfortunate, but to their loss. Fans and the curious alike should check this tape out. (Erik Twilight) ☛

TRACKS: 52 Girls, 6060-842, Lava, Private Idaho, The Devil's In My Car, Dance This Mess Around, Running Around, Rock Lobster, Strobe Light

THE BAND 3/22/86 Capitol Theater, Passaic, NJ (90 minutes) Immediately after the death of Richard Manuel during a tour, The Band decided to continue without him. Blondie Chapman was recruited to play rhythm guitar in order to fill in for Manuel's keyboards. The first show they played was at the Capitol Theater in Passaic, NJ.

On the first four songs you can hear the band just going through the motions. But something happened when they did "Stage Fright" and they clearly put everything they had into the remainder of the performance. The energy level of this show is amazing given the fact that Manuel died just days earlier and it's the first time Chapman played with The Band.

This audience tape is more than just a great show. It's a tribute to The Band's spirit to persevere. Worth tracking down for historic value. (Kevin Schmidt) ☛

BOB DYLAN AND THE BAND 1/30/74 Madison Square Garden, NY. This is the definitive Dylan concert of the 1974 tour. Although it is the afternoon concert, Bob is in the right mood. From the start of the medley which includes "Most Likely You Go Your Way (& I'll Go Mine)" - "Lay Lady Lay-Just Like Tom Thumb's Blues," you'll know that something different is in the air. Dylan exposes himself on the stage that night as he has rarely done before or since.

Dylan is an artist with a capital A. Every time he is on stage he plays what he wants as he follows his artistic vision. Some times his backup bands cannot keep up with him, so there are many poor



Thanks to the tapers at RFK Stadium (6/25/93)

performances out there on tape. On this tour he was backed by the Band, and they follow him like his shadow, or tight as a glove. Just one song from this show is captured on *Before The Flood*. If you're a Dylan fan, it's a must have. If not, track it down for just the Band part. It's really perfect. (Gianluigi Blasi) ☛

Dylan track list: Most Likely You Go Your Way (& I'll Go Mine)-Lay Lady Lay-Just Like Tom Thumb's Blues-Rainy Day Woman-12 & 35-It Ain't Me Babe-Ballad of a Thin Man-Forever Young-Highway 61 Revisited-Like A Rolling Stone-Maggie's Farm-Blowing In The Wind-All Along The Watchtower-The Ballad of a Thin

Man-Knockin' On Heaven's Door-The Times They Are A Changing-Don't Think Twice It's Alright-Gates Of Eden-Just Like A Woman-It's Alright Ma, I'm Only Bleeding

Band track list: Stage Fright-The Night They Drove Old Dixie Down-?-When You Awake-Up On Cripple Creek-Wheel On Fire-The Shape I'm In-The Weight

BYRDS 7/7/70 Amsterdam From one of my favorite lineups of this band. Roger McGuinn, Clarence White, Skip Battin and Gene Parsons play almost two hours of some of the finest folk rock and country rock to be produced. McGuinn's 12 string Rickenbacker and White's six string Telecaster weave a tapestry of guitar magic throughout this tape. All the Byrds' classics are here along with some great "new" songs such as "Chestnut Mare" and "Lover of the Bayou." There is also an acoustic section of the concert which includes the Lowell George classic "Willin'." A 20 minute, show stopping version of "Eight Miles High" is truly cosmic. I had a religious experience listening to this song. They also dip heavily into the Dylan songbook with "You Ain't Goin' Nowhere," "This Wheel's on Fire," "My Back Pages," "It's Alright Ma," "Mr. Tambourine Man," "Positively 4th Street" and "Chimes of Freedom." This tape is sure to please everyone as it has a huge variety of music to offer. Although it is a soundboard tape, my copy is several generations old and is not real stable at the beginning, but it straightens itself out by the third song. Highly recommended. (Jerry Brand) ☛

BYRDS 9/11/70 Fillmore East, N.Y., NY (70 minutes) By 1970, Roger McGuinn was the only original member of the Byrds left. Still boasting an outstanding lineup, the Byrds were experimenting with country rock. This audience tape captures a pristine performance. Some of the highlights are a 20 minute jam of "Eight Miles High," an acoustic version of "Mr. Tambourine Man," and Jimmy Reed's unrecorded "Baby, What You Want Me To Do." Whether you're a Byrds fan or not, anyone would enjoy this show because it's a very lively performance with excellent sound quality. (Kevin Schmidt) ☛

DELANEY AND BONNIE 9/11/70 Fillmore East, N.Y., NY (135 minutes) Here's a blast from the past. Delaney and Bonnie with Eric Clapton! Although they had two hits, including one with Dave Mason's "Only You Know and I Know," Delaney and Bonnie never rose above cult status, and faded into obscurity after they broke up in

1972.

Delaney and Bonnie were a blue eyed soul version of Ike and Tina Turner. Listening to their originals "I'm With You," "Hold On," "I Don't Know Why" or the traditional "Wade in the Water," you'll want to tap your feet and clap your hands. But when you hear them rip into their Little Richard medley, you'll have to dance.

The most interesting aspect of this tape is Eric Clapton's low profile, which he maintained throughout the tour. Clapton only takes center stage once and renders a country-fied R&B versions of "Crossroads."

This tape captures a band that broke up before they could reach their prime. The music is strong. Getting early Clapton on it too makes this a must have. (Kevin Schmidt) ♡



Alan Shecker

DEREK & THE DOMINOES 10/23/70 Fillmore East, N.Y., NY I believe this is one of the nights recorded for the band's *In Concert* double album. This is an audience tape of the complete show. I have seen 90 minutes of this going around listed as a soundboard, but one guy I know who got this "board" told me it was an inferior and incomplete dub of the audience tape he already had! Maybe there is a soundboard going around, but this isn't it. (Maybe people are passing condensed dubs of the album to each other?) There aren't too many Derek & The Dominoes tapes, and even fewer that can be considered worth listening to. This one is the longest and best quality show that I am aware of. The recording quality is rather thin, but still very good considering the era. It's from the same source as a number of other relatively high quality tapes recorded in New York during this time period.

Bill Graham introduces the band while people in the audience start screaming "Sit down!" The first song is a great version of "Got to Get Better In a Little While," which lasts about 15 minutes. Just as it seems to be over, they go right back into it, and it's such a great performance the reprise is not overdoing it. I think this band features Eric Clapton at his most soulful period as well as his most strung out. The strained optimism of "Got to Get Better..." is countered by the sense of resigna-

tion in Big Bill Broonzy's "Key to the Highway." The jamming is stellar, which isn't surprising given that the version on the album *Layla and Other Assorted Love Songs* was a jam which producer Tom Dowd recorded at the last minute (according to the booklet in the *Layla* box set).

The slow boogie of "Tell the Truth" features Clapton wailing. "Why Does Love Got To Be So Sad" has some great organ playing by Bobby Whitlock, alongside Clapton's playing. While Blind Faith hadn't gelled too well as a band and Cream according to Eric Clapton, had played "all of us soloing at the same time," Derek & The Dominoes meshed well on stage and off, until drug addiction tore them apart.

The harrowing "Have You Ever Loved a Woman" is followed by a cheerful "Get Your Baby." The

next song is the Blind Faith song "Presence of the Lord," which is immediately recognized by the audience. The guitar playing is sweet, and Derek & The Dominoes make the song their own.

Clapton changes his guitar sound for the next song, "Little Wing." They play it well, especially Whitlock, whose organ playing gives the song remorseful feeling different from that of the Experience.

"Let It Rain" follows, featuring a drum solo by Jim Gordon. The final song of the night is Robert Johnson's "Crossroads." Derek & The Dominoes play it slowly, which is a laid back contrast to the Cream approach. They segue into a bit of "Killing Floor/The Lemon Song" briefly, which ends the show. The tour lasted through the fall, into early December, I think. There are a bunch of tapes available from New York State as well as dates in Fort Worth, Tampa, Cincinnati and Baltimore. Apparently, almost all of them sound pretty bad. Parts of this tape are on the album, but as a complete concert, this tape is probably the best to get. (Erik Twilight) ♡

TRACKS: Introduction by Bill Graham, Got to Get Better In a Little While, Key To The Highway, Tell The Truth, Why Does Love Got to be So Sad, Blues Power, Have You Ever Loved a Woman, Get Your Baby, Presence of the Lord, Little Wing, Let It Rain/Drum solo, Crossroads/Killing Floor/Lemon Song

THE DOORS 1/18/70 Felt Forum, N.Y., NY (80 minutes) The Doors had good and bad days with Jim Morrison depending on his level of sobriety. Here's a show where they were having a great day. Morrison is lucid and his monologues are exceptional. The Doors sound like a band working together.

This particular audience tape surfaced in 1988 and the sound rivals any soundboard. The person who sent out copies of his master used the studio version of "Not To Touch the Earth" as filler. A year later someone in Europe pressed a Doors CD boot *The Lizard King Live At The Felt Forum In New York*. In the middle of the CD is the studio version of "Not To Touch the Earth." The CD boot is not only a testament to the excellent sound quality, but shows just how ignorant bootleggers can be. It also shows how some CDs get made.

There has been an audience recording of this show in circulation for years, but a copy of this particular tape may be hard to find. It's well worth the effort. (Kevin Schmidt) ♡

EMERSON, LAKE & PALMER 3/26/74, Henry Levitt Arena, Wichita, KS (150 minutes) This is a nice recording. It's not the best ELP tape, but certainly very good and worth finding. Although ELP were huge at the time, they seem to sound the most dated of the seventies supergroups, due largely to their reliance upon special effects (and very long solos!). This enthusiasm for the technology of the day is expectedly displayed on their live tapes, but fortunately ELP are interesting musically and their live tapes often have great jamming and creative soloing. Their live playing became fairly slick and more commercial soon after this tour (e.g. "C'est La Vie") but their concerts still sound pretty wild on the 1974 tapes I've heard.

This show is from the *Brain Salad Surgery* tour. The music cuts in, but the tape doesn't seem to have missed much. The recording quality starts off shaky, but it improves quite rapidly in the first few minutes. The rest of the show is slightly muffled, but still has a pretty clear recording. The balance is quite good, and their isn't much crowd noise either. For some reason, it hasn't really gotten around until quite recently, so "retired" collectors of this band may want to get in touch with someone to get this tape.

The tape opens with "Hoedown," which I believe was their standard opening song at the time. "Jerusalem" and "Toccata" follow, but the intensity of the music mounts during "Tarkus," Parts 1-7. There are occasional voices near the microphone, but they are only minor distractions.

The "Take a Pebble" medley runs for about 35 minutes. Keith Emerson plays some wonderful piano and even though he likes showing off, he plays some pretty impressive material.

"Karn Evil #9" takes up half a tape. For a song so pompously titled as to have "Impressions" within it, I was surprised to hear so much singing early on. I suppose it's not as bad as writing "movements" within rock songs, but one wonders if this sort of pretentiousness must put off more than one potential fan who wouldn't be bothered to try listening to such a grandiose band.

The final song is "Pictures at an Exhibition." The performance is good, but the recording quality deteriorates slightly during this song. I like



ELP, but I find they can veer towards tackiness. When they play together, they can sound great, as long as you keep the glitter and white suits out of your mind. (Erik Twilight) ♡

TRACKS: Tape 1 - Hoedown, Jerusalem, Toccata, Tarkus (Parts 1-7), Benny the Bouncer, Jeremy Bender, The Sheriff, Take a Pebble/ Piano solo/Still...You Turn Me On/Lucky Man/Jazzy Jam "Jazz Improvisation"/Take a Pebble (reprise)
Tape 2 - Karn Evil #9 (impressions 1-3), Pictures at an Exhibition

THE HAWKS (The Band) 1965 Dallas, TX (90 minutes) This is surely an interesting find. This concert sounds like it was taped in a bar or a small club. This show would have been after the Hawks parted ways with Ronnie Hawkins, but before they met (or at least recorded with) Bob Dylan. The recording quality is pretty bad, but that is to be expected for a 1965 audience recording. Finding live tapes of anyone other than the Beatles is difficult, so a recording of the Hawks as a bar band is certainly worthwhile.

The music on this audience tape is "bluesier" than most of the better known British blues at the time. The Hawks sound a bit like Paul Butterfield, but their music is probably even more raw. The Hawks open with a blues instrumental which is a slow boogie. The organ playing on this tape is beautiful, and it can even be appreciated despite the muddy quality of the recording. The second song on the tape cuts in. It's another rocker but the vocals are too buried to properly decipher. The song seems to be their last of the night, as Levon Helm announces, "Thank you, ladies and gentlemen, I'm sorry we didn't have enough time to get all your requests in. On behalf of Robbie, Garth, Richard, Rick, myself... I'd like to thank you for coming. We just hope you enjoyed yourselves, and we'd like to remind you once again that we'll be starting again tomorrow night at about 8:30, and we'd love to have you all... Thank you again, good night, and God bless..."

The stage announcements during this song seem to tell it all - before joining forces with Dylan, The Band/Hawks were just another of many bar bands with a merciless playing schedule gigging on the club circuit. It's surprising that anyone would

have gone through the trouble of taping them.

The next song on the tape is presumably from another night, unless the track order of the tape is jumbled. This song is a slow blues, with Levon Helm(?) howling the words. A great, upbeat song which I'm guessing is called "Don't Cry" follows. A lot of the songs on the tape sound like familiar blues standards, but I am unsure of the titles. A fast instrumental which sounds something like "Moanin' at Midnight" comes next, featuring more wailing harmonica.

After an uptempo "Stagger Lee," they take another intermission. Since there are cuts between some songs, it's hard to tell how many shows are on the tape. They say "Happy Birthday" to someone named Jim, so if anyone knows Jim's birthdate, we can date the show. A great cover of "Work Song" follows before the tape cuts again.

Side two opens with "Turn On Your Lovelight!" It's a great uptempo version, more raw than the Dead's early versions. This track alone makes the tape worth getting, regardless of the rough quality. They play a slow ballad after "Lovelight," with Levon apparently singing all the parts, even the highs. A jazzy/Booker T.-style instrumental is another highlight of the tape. The music on this tape sounds rougher than that of almost anyone else playing during that period.

The Hawks were certainly more interesting than the average bar band, playing covers with their own feel rather than mimicking the original records. They play with what sounds like a shared conviction for their music, and although the organ and harmonica are great, they complement each other rather than compete for the audience's attention.

They perform a really fast version of "Money" with drums and keyboards keeping the pace brisk. A sort of closing jam begins, and the same stage announcement (for an upcoming gig at a local club) are repeated. Another Booker T.-style instrumental is played before the blues number is repeated.

I think the performances are different, and that the tape was recorded during several appearances at this club, but I could be wrong. The perfor-

mances sound a bit different to me, though, and the second take of this particular instrumental sounds even better than the first. Worth tracking down. (Erik Twilight) ♡

HOT TUNA 10/2/73 Legal Aid Benefit for Hell's Angels, Winterland, S.F., CA I just got this one and it amazes me. The recording comes from the soundboard and I hope is in wide circulation. Here you get acoustic Hot Tuna at their best, plain Jack and Jorma in the right mood. A lot of the songs were new ones at the time and would be recorded in a few months to form the basic bone of *Phosphorescent Rat* and *Quah*. The other tunes are the usual classics that Jorma plays ("Candyman," "Keep Your Lamp...", "I'll Be Alright," "Let Us Get Together..."). At the end of the tape, Bill Graham thanks a lot of S.F. musicians, so tapes may exist of other performers from that night. (Gianluigi Blasi) ♡

Alan Sheckler

Track list: Sally, Where'd You Get Your Liquor From-Full Blues-Day To Day Out Of The Windows Blues-I'll Be Alright-Flying Clouds-Candyman-Keep Your Lamps Trimmed And Burning-I See The Light-Water Song-Song For The North Star-Living Just For You-Let Us Get Together Right Down Here-Winin' Boy Blues-In The Kingdom-Genesis-99 Year Blues-Corners Without Exits-Uncle Sam's Blues-Keep On Trucking.

HOT TUNA 12/74 America's Choice Rough Mixes I don't know where this tape originates, whether it's legal or illegal, but I'll review it anyway. The sound is perfect (it is a studio recording) and the songs are the same ones you find on the record. Why look for it? The songs are a little different. They all have a female background vocalist that has been cut on the release of the album. The sequence is slightly different (this doesn't matter). It is very interesting to know how *America's Choice* had been planned by the Dynamic Duo, but why were the backup vocals cut? It adds something totally different from anything else Tuna has ever done. Look for this tape. (Gianluigi Blasi) ♡

Tracks: Sleep Song-Invitation-Serpent Of Dreams-Walking Blues-Hit Single #1-Funky#7-Great Divide Revisited-I Don't Wanna Go

J. GEILS BAND 1973 Academy of Music, N.Y., NY (35 minutes) This is a radio broadcast, recorded by the King Biscuit Flower Hour. No one seems to know why, but King Biscuit broadcasts are often of noticeably inferior quality to concerts broadcast through other companies, such as Westwood One and most radio stations. Their mixes are often muddy, consequently even low generation dubs of KBFH shows are often not as good quality as one would expect from a broadcast. This tape sounds very good, and the mix is alright but a dub of the board tape would surely be better. This tape is from a 1973 concert. I've seen it listed as 12/31/73, but on this date, the Academy of Music had The Stooges, New York Dolls, Kiss and Blue Oyster Cult instead.

When Frank Barsalona signed the J. Geils Band in 1970, he spread the word that they were the best undiscovered live band around. Their first big gig was at the Fillmore East, opening for Black Sabbath and they apparently became one of the house bands at the time, tearing up one audience after another. Unfortunately, there doesn't seem to be much early J. Geils on tape; the only ones I've heard of are the 1971 Fillmore East Closing Night

broadcast, the 1972 Cambridge, Massachusetts appearance with Canned Heat, and this one.

The broadcast starts with "Havin' A Party" which the band rips through, as they do the next song "Whammer Jammer," a harmonica solo by virtuoso Magic Dick. Peter Wolf hypes the crowd between songs, and the pace slows for their 1972 hit "Give It To Me," which includes the jam on the album version, but with some great harmonica playing. The percussion playing at the end of the song segues into "Back To Get Ya."

The tape cuts to a searing "Lookin' For A Love," and cuts again to their working of John Lee Hooker's "Serve You Right To Suffer," a slow burner over which Peter Wolf part raps and part sings the words. This song ends the broadcast. It's a good performance, although with the exception of "Give It To Me/Back To Get Ya," it is pretty similar to the *Full House* release. (Erik Twilight) ♡

TRACKS: Have a Party, Whammer Jammer, Give It To Me/Back To Get Ya, Lookin' For A Love, Serves You Right To Suffer

JEFFERSON AIRPLANE 9/14/70 Fillmore West, S.F., CA (135 minutes) This is an audience tape so well recorded that I thought it was a soundboard! But what gets you is the performance. The Airplane are in full flight and nothing compares to them. The usual songs from that time are all here: "We Can Be Together," "Mexico," "Crown Of Creation," "The Ballad Of You...", "Volunteers" and so on, but the most important thing is the last song before the encore: "Starship." This is the only Airplane rendition of this song that I'm aware of, so it was a huge surprise when I got these tapes (the guy that sent them to me didn't write a track list on the covers). As you can expect it is fairly different from the *Blows* one. It's much longer. Paul and Grace sing two times the amount of words, and the structure differs from the recorded one. Jorma is marvelous on guitar in this song. It's a shame he didn't play on *Blows*. Get this tape. It's worth all the time you have to spend looking for it. (Gianluigi Blasi) ♡

Track list: We Can Be Together-Mexico-Crown Of Creation-The Old Man-The Ballad Of You and Me and Poonell-Emergency-Come Back Baby-Somebody To Love-Wooden Ships-Up Or Down-Have You Seen The Saucers?-The Man-The Other Side Of This Life-Volunteers-Greasy Heart-You Wear Your Dresses Too Short-Starship-3/5 of a Mile in 10 Seconds.

JEFFERSON STARSHIP: THE NEXT GENERATION 10/4/92 Central Park, N.Y., NY. JS played a free show in New York after a whole summer on the road. The show opened with the usual "We Can Be Together," followed by "Crown Of Creation" and "Wooden Ships." Then Paul introduced a new song, "I'm On Fire." The track list goes on with "Law Man," "Shadowlands" and then Papa John's "John's Other" and "Over The Rainbow." The rest of the set is typical for the 1992 tour, but very well played and as everything leads to the end Paul Kantner read "For The Good Of All" by Renée Castillo and then asked Marty Balin to join in. Marty sits in with the band only for the last song ("America") and encore ("Volunteers") and it seems again the Airplane flies. Worth tracking down. (Gianluigi Blasi) ♡

JEFFERSON STARSHIP: THE NEXT GENERATION 3/3/93 Nachtwerk, Munchen, Germany. This was the first stint of the JS in Europe in over 10 years. Although this tape comes from the soundboard

it is not perfect due to crackling of the light circuit. It is also cut (damn!) in the middle of "America." However, except for these small defects the concert is very good. They opened with the *Blows Against The Empire* suite, followed by "We Can Be Together." Then Papa John joined in. All the songs were performed perfectly but it's "Shadowlands" that steals the show. There are two Papa John songs and then Paul Kantner lead the band through "Dark Ages" and "America," but as I already said it is cut. The tape ends with the second encore, "The Other Side Of This Life," played with a lot of noteworthy keyboard riffs that reminded me of the Who's "Won't Get Fooled Again." Hopefully JS will be back before another decade passes! (Gianluigi Blasi) ♡

JEFFERSON STARSHIP: THE NEXT GENERATION 3/10/93 Stadthalle, Neuss, Germany. This tape is an absolute gem. Get it and you'll love it too. The show starts off with "We Can Be Together" and "Crown Of Creation" but as the third number the band played "Somebody To Love." Although Grace Slick is not in the band these days, new singer Darby Gould fits in perfectly. After "Wooden Ships," "I'm On Fire," "Law Man," "Shadowlands" and the *Blows Against The Empire* suite, it's boogie time and Papa John is featured on "John's Other" and a song about Country Girls. Then Darby sings lead on "Women Who Fly" and the Eagles' "Love Has No Pride," showing a great degree of control over her voice. As the show goes on everything seems to go towards a climax, so we got a brilliant new song called "Dark Ages." After "Dark Ages" Paul Kantner gave a little speech in the form of a poem by Renée Castillo called "For The Good Of All" and then starts play "America," followed as usual by "Volunteers." The first encore is "The Other Side Of This Life," the second Papa John's "I'm Moving," and as a third (!!!) encore "Have You Seen The Saucers?" Over two hours of great music. If the band releases a live album I hope they choose cuts from this show because everything

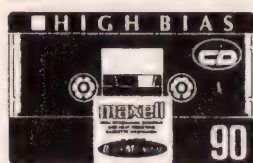
was perfect. (Gianluigi Blasi) ♡

JORMA KAUKONEN, Quah Outtakes, 1974 It's a short tape (sometimes used as a filler) but it's worth having. Don't expect Jorma outtakes. These are the Tom Hobson songs (Jorma plays guitar with him anyway) that RCA decided to cut off the release. Strangely, the reissue of the album doesn't include them either. They are very good songs ("Pride In What I Am," "The Witches And My Baby Left Me") worth hearing. (Gianluigi Blasi) ♡

MOODY BLUES 3/19/70 Fillmore East, N.Y., NY (70 minutes) The Moody Blues always had a lush sound in studio and in concert. In the late 1960s they were able to reproduce their delicate sound in concert with the mellotron, which predated the synthesizer. This audience tape captures all the lush textures of "Tuesday Afternoon," the soaring grace of "Legend of a Mind," and the haunting effects of "Nights in White Satin." Here's a tape worth searching for just for its excellent dynamics. Quite impressive. (Kevin Schmidt) ♡

MICHAEL NESMITH 1/25/92 Bluebird Cafe, Nashville, TN (90 minutes) This tape is from Nesmith's first tour in 15 years. This is a great audience tape and captures the whole show. Nez toured with an acoustic band and this tape has every nuance that was played. He plays only one

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Monkees' song, "Papa Gene's Blues," while the rest of the material is from songs Mike wrote between 1970 and 1974. Mike was an overlooked pioneer in the country rock revolution and this show shows how good he was in that genre. This is the first show of the tour and Nez is a bit nervous, but he soon gets over that and the crowd laughs with his off-beat humor and songs. "Rio," "Different Drum," "Joanne" and "Some of Shelly's Blues" are some of his bigger "hits" that he performs. A terrific show from a great songwriter and a great performer. (Jerry Brand) ♡

PEARL JAM 1992 Holland I'm pretty sure that this tape is really from London, England 2/28/92. HEY, let's get that labeling right, OK?! Regardless of where this incredible quality soundboard came from, it is a real intense tape of some great musicians. These guys can really play a good show. Wow! Incredible live versions of "Even Flow," "Jeremy," "Alive," "Black," "Why," "Once" and "Oceans" grace this tape. Experimental guitar explorations, free form jamming and just all out fun prevail on this tape. Guitarist Mike McCready is very much influenced by Hendrix, but who cares. This is just pure all out fun. Their version of the Beatles' "I've Got a Feeling" is great. A sheer joy to listen to. Do not pass go. Get this tape NOW. (Jerry Brand) ♡

PEARL JAM 1992 Europe Another incredible quality soundboard that features this band in top notch form. "State of Love and Trust" turns into a great, all out jam that then turns into "Black," "Jeremy," "Even Flow," "Garden of Stone" and "Once" are just magical. This is a band that obviously loves to play live and the spirit of live playing certainly had them on this particular night. The band tips their hat to their plaid grandfather, Neil Young, by covering "Rockin' in the Free World." Now if only one of these grunge bands would thank John Fogerty. (Jerry Brand) ♡

PINK FLOYD 6/22/74 Colmar, France (115 minutes) This tape started getting around sometime early this year. I am unsure of the venue they played at, but the gig is confirmed in a Floyd tape guide written by Jon Rosenberg. The first half hour was going around before the two hour tape came to my attention. It sounds somewhat better than the two hour tape, but this is undoubtedly due to "generational loss" in quality. Though slightly inferior in quality, the two hour tape sounds very good. The recording is in stereo (the levels also fluctuate between channels from time to time), very clear, and rarely distorts. Unlike many classic rock bands, Pink Floyd concerts were reported to have sounded much better than those of their contemporaries and this assertion is reflected in the recordings.

The performance is best described as mellow. The concert opens with the full (9 parts) "Shine On, You Crazy Diamond," followed by "Raving & Drooling." This is the only concert from that period starting with "Shine On." All the other 1974 Floyd shows open with "Raving & Drooling," and I doubt anyone changed the order on the tape.

This is the earliest known performance of "Shine On" as far as I know and there is an unfinished sound to it. The show is pretty relaxed, and

sounds almost like a warm-up. Jamming is pretty sparse throughout and the first set concludes with "Echoes."

The second set consists of *Dark Side of the Moon*. A pretty average performance, but considering they had been playing it for over two years by this time, it is a miracle they hadn't been reduced to playing the album verbatim by this point. "On the Run" is interesting, they used a different rhythm track with a more industrial sound, but the *Dark Side* here isn't spectacular or anything. The band sounds sort of relaxed (not, in this case, a euphemism for boring) and the slow build-ups to songs such as "Speak To Me" and "Money" suit the pace of the concert. While the music is often played slow, the tape speeds up for "Brain Damage/Eclipse," which is annoying. Whether this is due to the recording or the dubbing, I'm not sure. The audience is certainly into the show, and they laugh heartily with the Roger The Hat laughter



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sample. They start chanting for an encore the second *Dark Side* draws to a close, but the tape fades out.

Supposedly, the band encored with "One of These Days," but it isn't on the tape. The tape is certainly a great find (as most older shows are, even if only from a rock-historical perspective) for Floyd collectors, but casual fans would do better to seek out other performances. I wonder how long it will be before this gets bootlegged... (Erik Twilight) ♡

TRACKS: Shine On You Crazy Diamond (Parts 1-9), Raving & Drooling, Echoes, *Dark Side of the Moon* (Speak To Me through Eclipse)

PINK FLOYD 6/77 Montreal, Canada (90 minutes) This show is the show that Roger Waters says was the genesis for *The Wall*. Pink Floyd had become a stadium rock act. They were so huge

that they had lost touch with the small intimate crowds they loved so much in the early days. Roger says that he had become so alienated from his audience that he actually spat on some kid in the first row. There was indeed a "wall" between the band and the audience. Anyway, this is that show. Side one is the *Animals* album almost in its entirety. Great live versions of "Dogs" and "Sheep" are represented. David Gilmore is in his domain when it comes to playing live and that is certainly true here. The rest of side one and all of side two is a great live version of the *Wish You Were Here* album. A great soundboard from a great band. (Jerry Brand) ♡

QUICKSILVER MESSENGER SERVICE 3/19/67 Matrix Club, San Francisco, CA (90 minutes) This is supposed to be a soundboard, and it might well be, but it sounds more like an audience tape to me. The balance is poor, with the vocals well buried in the muddiness. It may be that I have an inferior copy, though. The sound isn't too bad, but it sure isn't great; the show is good and certainly worth hearing.

Quicksilver starts their show by announcing the date before playing "Suzie Q" (perhaps they were taping their show?). The first song is a straightforward performance, as are the next few, until they play what sounds like a cover of "You Don't Love Me." This is a wonderful rendition, somewhat rougher than the Allman Brothers' approach and with the eerie guitar playing that was a trademark of this band.

The first set closes with a great upbeat instrumental which is introduced as "Codeine Backwards." This works well as a song in its own right and perhaps if this were issued instead of "Codeine," they might have done well with it. The final song of the first set is a pretty average cover of "Smokestack Lightnin'."

The audience is forewarned of the following set, "Okay, we're gonna be playing in a minute, so we thought we'd tell you, so you wouldn't be shocked whenever it started happening to ya... when things start gettin' psychedelic... yeah...". Someone else on the stage adds, "He ain't ready, but I am, and you are." The band kicks into "Dino's Song." Perhaps they thought this cheerful song would go over better with the psychedelized crowd. The next song is a quick take of "Walking Blues," possibly borrowed from the repertoire of Paul Butterfield's band who had recently won over the San Francisco rock audience. A couple of songs follow, before they play "... a folk song, I don't know who wrote it, one of those folk song writers... it's called 'Baby, I'm Gonna Leave You' - I think." It is the same song that Zeppelin caught on to and started playing about a year and a half later. Quicksilver take a chance and use a fuzz tone (played by Jim Murry) which is tuned while the band tells a story about the last time they terrorized the Matrix with a fuzz tone.

By the time they play "Pride of Man," it sounds like the audience in the club has doubled to about 12 people. The next song is another excellent version of Bo Diddley's "Mona" which contains a pretty wild jam. The final two songs on the tape are "Mojo" (not particularly exciting) and a short version of "Who Do You Love," which sounds just about over when the tape fades. It is almost 90 minutes long, but there are brief cuts between

several songs which suggests it had been edited. I have never seen more than 90 minutes listed, so I presume that is all there is available from this night. The tape is definitely worth getting if you like Quicksilver, but the quality is certainly not the best. (Erik Twilight) ♡

QUICKSILVER MESSENGER SERVICE 6/7/68 Fillmore East, N.Y., NY (90 minutes) This is an amazing quality soundboard of a great gig, and probably the best known QMS live tape, recorded with their classic lineup. "Smokestack Lightnin'" opens the show (or set), introduced as something the crowd can dance to, as long as they stay in their seats (surely a dig at Fillmore East owner Bill Graham?). Although the quality is crystal clear, the mix is pretty rough, with all the vocals coming in the left channel and most of the instruments in the right. There is great guitar playing throughout the tape, but the jamming on "Smokestack" alone makes this tape a must for even casual fans of the group. "Codeine," a spooky song about drug addiction comes next. "Light Your Windows" is pretty similar to the version found on the first album. Bo Diddley's "Mona" is always a surefire cover as are most Bo Diddley songs. This version is great; it's a pretty safe song to cover but their rendition is still good to hear. Cipollina's twangy guitar playing on this song gives it a fresher, more distinctive sound than that often found on covers.

"Pride of Man," "Your Day Will Come" and "Dino's Song" (my personal favorite) follow before "Back Door Man," which is also played well.

The instrumental "Gold & Silver" is introduced as a song originally entitled "Acapulco Gold & Silver," but it would seem their record company balked at including the drug reference on the album. The "Who Do You Love" extravaganza (another Bo Diddley song) from *Happy Trails* follows. It lasts about 20 minutes, and includes a drum solo. I think the song's length is excessive, but of course, it's a matter of opinion. After "Who Do You Love," the late Bill Graham promptly tells the audience there is no more time (correct me if that's not Bill G.), but the band still manages to squeeze in another song, "The Fool," after which the tape ends. I haven't much other QMS live, but I've been told by some pretty thorough collectors that this is the one to get. It's also about the easiest Quicksilver to find, although it's worth the effort to seek out low generation dubs which are somewhat readily available. Why hasn't this been released legitimately? (Erik Twilight) ♡

TRACKS: Smokestack Lightnin', Codeine, Light Your Windows, Mona, Pride of Man, Your Day Will Come, Dino's Song, Back Door Man, (Acapulco) Gold & Silver, Who Do You Love (w/drum solo/What You Love/Where You Love, etc.). The Fool

R.E.M. 6/27/84 Seattle, WA This tape is labeled as 1983, but I think it's from 6/27/84. It is hard to believe that this band is now considered by a younger generation to be an old band. This tape captures the band just as it was ending the early part of its career and gaining national recognition. The band is in fine form on this soundboard and performs some of their classics flawlessly. "Driver 8," "Talk About the Passion," "South Central Rain," "Radio Free Europe" and "Wind Out" are standouts. Peter Buck pays tribute to his 12 string Rickenbacker roots by doing the Byrd's classic "So You Want To Be a Rock and Roll Star."

Mike Mills supplies wonderful harmonies and terrific bass playing. And of course Michael Stipe is a wonder. Seek this tape out, you'll be glad you did. (Jerry Brand) ♡

ROLLING STONES 11/27/69 Madison Square Garden, N.Y., NY (70 minutes) *Get Yer Ya Ya's Out* was recorded on Thanksgiving evening, November 27, 1969, and this is the audience tape from that historic show.

You will notice that the introduction by Alexis Korner is not the same one as on the album. Also, the album uses overdubs on "Sympathy For the Devil" and "Midnight Rambler." So the Stones actually sounded much more raw in concert.

The album is missing the stellar acoustic version of "Prodigal Son," "Spider and the Lady" and a little jamming on "Under My Thumb" where they used a wah-wah pedal. The entire concert clocks in at just over 70 minutes and sounds like a great show. If you love the album, you'll want this complete tape too. (Kevin Schmidt) ♡

ROLLING STONES 9/13/73 Newcastle City Hall, England (30 minutes) For whatever reason, there are a bunch of incomplete soundboards from the fall 1973 European tour. They played two shows in Newcastle on this date; I am not sure which show this is from. The quality of this is a bit muffled, but the tape is still worthwhile.

The performance is great, thanks largely to Mick Taylor who played more solos on this tour than any other with the Stones. The organ which predominates the first bit of "Brown Sugar" is great, but it's promptly drowned out of the mix after a brief cut. I believe Billy Preston was playing organ with the Stones on this tour (as well as opening for the band each night). The mix improves slightly during the second song, "Star Star." The next song, "Dancing with Mr. D.," features what was at the time a new groove for the Stones. The rhythm supports some inspired playing by Mick Taylor. The tape cuts to Jagger chatting with the audience before playing "Angie," the hit which effectively trivialized the rest of *Goat's Head Soup* with its success. The tape then cuts to "Midnight Rambler," which itself is cut. Most of the song is intact, however, and it's a pretty average version for the tour, which I think featured the best ever live arrangement of the song (the liveliest, anyway). Micks Jagger and Taylor race each other on harmonica and guitar as the song build to its climax of sizzling leads and Jagger's howling and subsequent monologue.

My copy of this tape seems to be like everyone else's, but there must be more of this show lying around somewhere. There is a complete audience tape of the first show, while the second show either hasn't surfaced or hasn't gotten around much. It's a pity there isn't more of this around, but it's definitely worth hearing. (Erik Twilight) ♡

TRACKS: Brown Sugar, Star Star, Dancing With Mr. D., Angie, Midnight Rambler.

ROLLING STONES 1979 *Tattoo You* Outtakes (50 minutes) Tapes of album outtakes are usually raw mixes of the album. However, this tape is the exception. The Stones are hard at work in production of what became *Tattoo You*. This tape documents the creative process. Nine of the ten songs never made it on the album and they range from 12

bar blues, to three chord rock & roll, to ballads. This tape is so raw that Jagger is even improvising lyrics and shouting out chord changes, while the rest of the Stones' members are missing beats and breaking strings.

"Hang Fire" is the only song from here to make it onto *Tattoo You*. The mix is still raw and the lyrics are similar to the album. The most interesting song is a cover of Dobie Gray's "Drift Away." The mix is too polished to be an outtake, so I'll bet "Drift Away" was seriously being considered as an album cut and maybe someday the Stones will release a box set of unreleased outtakes. Only they know what gems remain in the vaults, and we have teasers like this 1979 tape to keep us wondering. (Kevin Schmidt) ♡

ROLLING STONES 8/12/89 Toad's Place, New Haven, CT (60 minutes) When the Rolling Stones tour bus stopped at Toad's Place that August night, it was neither a secret or a surprise that the band would be making an appearance at the small Connecticut club, although it was supposed to be both. The Stones have a history of playing warm-up gigs near the places they sequester themselves for tour rehearsals. In 1989, they were holed up in remote Washington, Connecticut. Speculation had run rampant that the band would play somewhere unannounced. It's reported that Toad's was their second choice of venue, but they turned out to be one of many large acts that have played at the club. Bob Dylan, B.B. King, Bruce Springsteen, Johnny Cash, and most recently, Bon Jovi, have taken to the Toad's Place stage.

Needless to say, security was tight, and the audience tape I'm reviewing comes from what most local tapers are touting as one of the two audience recordings of the show that are worth circulating. Although Toad's has a practice of taping both audio and video feeds of all its acts,



Alan Shecker

these have not surfaced from this show. It is doubtful that Jagger and company would have allowed them to do so.

Under the guise of a local band show, almost 700 people, Toad's capacity, paid three dollars each(!) to catch the show. They were treated to an 11 song set that saw the world premieres of "Sad, Sad, Sad," and "Mixed Emotion," both off the then unavailable *Steel Wheels* album. In addition to the two new tunes, the blazing set opened with "Start Me Up," and included: "Bitch," "Tumbling Dice," "Miss You," "Little Red Rooster," "Honky Tonk Women," "It's Only Rock and Roll," "Brown Sugar" and "Jumpin' Jack Flash." There was lots of talk from Jagger between songs which is captured nicely on this tape. Before both new tunes, Mick bid the audience to "be kind" while they worked out the "new ones." As it turned out, the tapes reveals a few mistakes the band made throughout, but these only add to the raunchy authenticity of the show. It also contrasted the polished sound they would display during the *Steel Wheels* tour.

As mentioned, this tape was recorded from an audience of 700 extremely rowdy Stones fans, but the overall quality is really strong for the conditions. I've seen tapes being misrepresented as this show by a local taper but the fraudulence is revealed first by the soundboard quality of the tape, and also by missing songs and the lack of the between song banter from Mick. His tape eventually proved to have been culled from the Atlantic City Pay-Per-View.

Looking through the open door that night at Toad's Place, with 2,000 other folks, I was closer to the band than I was in my seat at one of the Foxboro Stadium shows! Regardless, this tape is definitely a rewarding piece of rock history that has a place in any tape enthusiast's collection. (L. Peryer, Jr.) ♡

STEELY DAN 1974 Record Plant, L.A., CA & Katy Lied Outtakes This is a wonderful tape for anyone who is into Steely Dan or the sort of jazz/rock fusion that they are known for. The *Katy Lied* studio outtakes are wonderful insights into the making of that album. Lots of live takes, conversations, improvisations and joking around makes this a real treat to listen to. The live show from the Record Plant in 1974 was originally a live radio show. The tape starts out with a delay because the drummer is missing. Turns out he is taking his time in the bathroom. The band then knocks out stellar versions of "Bodhisattva," "Boston Rag," "Do It Again," "Any Major Dude," "Rikki Don't Lose That Number" and "Reelin' In The Years." There is also an incredible instrumental jam on "Your Gold Teeth II." This tape is well worth seeking out (especially since Steely Dan hardly ever toured or played live) and is available in top notch soundboard quality. (Jerry Brand) ♡

STEVIE RAY VAUGHN 1983 Studio Outtakes, L.A., CA (45 minutes) This tape captures Stevie in a Los Angeles studio jamming with blues great Albert King. They play some incredible blues jams and as Albert King put it "that funky, fast rap thang" called "Pride and Joy." Stevie was in town and stopped by to visit with Albert. Albert asked him to jam with him and someone thought to tape it. Thank God! A seasoned pro with a young buck



Alan Shekter

ready to break out. At the time, Stevie Ray was not well known and his first album had not even come out yet. This soundboard shows how good Stevie could be at improvisational playing, even if he was real nervous to be playing with one of his heroes. (Jerry Brand) ♡

WHO 10/29/73 Wolverhampton, England This tape contains the second attempt at playing *Quadrophenia* live. This is an interesting show, if not a spectacular performance. The 1973 *Quadrophenia* tour was a difficult one for the band. While many *Quadrophenia* songs have since become Who classics, the material apparently didn't go over terribly well at the time, and Pete Townshend constantly complained from 1972 onwards that the only material which seemed to work well with their audience was from *Tommy* and *Who's Next*.

The Who were hardly suited for heavy reliance on backing tracks, which were obviously the only way to bring *Quadrophenia* on the road in the days before samplers. It certainly proved to be almost impossible for the Who on this tour, and there were problems with the band's lack of synchronicity with the tapes.

The recording is pretty typical for early seventies Who; muddy, too much bass, and generally pretty rough. Few live Who recordings are even worth listening to, unless you're an avid fan. This tape is no exception; tender-eared Deadheads need not bother checking this one out.

The concert begins with a few popular Who oldies. "My Generation" is introduced by Pete as "something we only play five times a night..." The new material is introduced by Roger, who says to the audience, "...we played it last night, for the very first time..." before Townshend cuts in, retorting "and it was bloody terrible." Roger concurs, saying, "It was, it was, but we're getting better," but Townshend keeps heckling his own show, asking, "How do you know we're getting better?!" Daltrey responds, "It can't get no bleedin' worse!" An interesting alternative to psyching up

the fans...

There is more discussion on-stage and off, including something about an audience member, but it's hard to make out. Townshend assures the crowd the Who will not play all of the new album, as "If we played it all, you'd probably fall asleep."

The new material begins with "I Am The Sea," taken straight off the album, before the Who pick up their instruments and join in for "The Real Me." Roger's singing is great, as is Keith's drumming, but the bass is somewhat drowned out by the echo of the hall and the distortion of Pete's guitar. "The Real Me" is reasonable well-played, but the live arrangement (or the sound) gives the song a grungy feeling, losing some of the punch of the album version. The same can be said for "The Punk Meets the Godfather." The next songs are "I'm One" and "Helpless Dancer," which is seriously marred by the sound of the tape. Sides two and three of the new album are played in their entirety. "5:15" is introduced as a single from the album and it sounds like it was already popular; the crowd starting clapping in time right away, but then Roger stops to ask those at the front to sit down. Naturally, they don't and everyone around the mike starts yelling. Just before "Drowned," Townshend starts yelling about some problem or another (it's hard to decipher what he's saying), but he concludes with telling someone to "hold your horses!" before starting the song. Roger explains the plot of *Quadrophenia* through the course of the show and before "Bell Boy" he keeps the crowd abreast of Jimmy's exploits down in Brighton. Keith and Roger take turns singing this song. A wind machine (or backing tape) is turned on for "Dr. Jimmy" and Townshend tells the audience sarcastically, "It's a nasty night to be out in Wolverhampton." The song is definitely too dependent upon backing tapes, and comes off sounding like a clone of the album version. It is a pity the Who felt compelled to use the same tapes as those for the album; perhaps they ought to have consulted Pink Floyd, who were also given to extensive reliance on effects but still managed to change their arrangements live.

"Dr. Jimmy" fades into "The Rock," just like the album. "Love Reign O'er Me" starts off badly - Roger sounds pretty confused and sings terribly, with minimal regard for the music being played. A few verses later, he seems to start listening to the rest of the band and sings more in time, which concludes the *Quadrophenia* segment of the show.

"Now we're gonna play something that you know," Pete promises, before leading the crowd into a game of raise-your-hand. They play "My Generation" again, and close the show with "Pinball Wizard," "See Me, Feel Me" and finally, "Won't Get Fooled Again."

There aren't very many tapes available from the *Quadrophenia* tour and the first night doesn't seem to have been taped, so distortion-seasoned Who collectors might well want to check this one out (Erik Twilight) ♡

TRACKS: I Can't Explain, Summertime Blues, My Generation, I Am The Sea, The Real Me, The Punk Meets the Godfather, I'm One, Helpless Dancer, 5:15, Sea and Sand, Drowned, Bell By, Dr. Jimmy, The Rock, Love, Reign O'er Me, My Generation, Pinball Wizard, See Me, Feel Me/Listening To You, Won't Get Fooled Again.

We welcome your reviews!

Live Video

GRATEFUL DEAD, 9/15/78 Sound and Light Theater, Giza, Egypt (60 minutes) This is a strange but interesting item. It is by far the most adventurous Dead video that exists. It is a privately shot video, perhaps made by one of the "family." Although my copy is several generations old it is still acceptable and a sheer joy to watch. It opens with someone (Hamza El Din ?) playing a lute. Then the camera goes around and shows some friends like Bill Walton (with his left leg in plaster cast) and so on. Finally, they start to play and what a set it is! You get "Promised Land," "Mama Tried," "Big River," "Loser," "I Need A Miracle," "Stagger Lee," "Jack Straw," "Estimated Prophet," "Drums," "Terrapin Station" and "Sugar Magnolia." The camera moves around the stage and sometimes zooms out even farther so you can look at the whole stage with the pyramids in the background. What a strange, long trip it must have been to go to these shows. (Gianluigi Blasi) ♡

GRATEFUL DEAD 1969 A Night At The Family Dog (20 minutes) One of the surprises you get collecting videos is seeing Pigpen singing the blues. The Dead were rarely shot in the Pigpen era so it is very rare to get him on video, but here you get his star shining at its best. The rendition of "Hard To Handle" is perfect and is the climax of the whole video. He wails, shouts, and sings, but mostly he bares his soul. As this video was shot in 1969 it contains the complete old line up with Mickey Hart on drums before he left the band (he returned in 1974). The Dead also play the classic medley of "China Cat Sunflower/I Know You Rider." (Gianluigi Blasi) ♡

HOT TUNA 1/27/75 Don Kirshner's Rock Concert This is a strange item. Although I have a complete audio tape, I cannot get the video because it was broadcast only in Sept. 1976 (a little late as usual). I remember seeing it clearly, however, so I can review it. The video starts with the then new "Hit Single #1," and seeing the band perform this song is always a pleasure because everything has been crafted to perfection in the arrangement. "Serpent Of Dreams" follows with the usual lengthy intros by Jorma. Next is "Police Dog Blues," from *Quah*, but performed electric with lengthy solos. The last number is "I See The Light." They wore sunglasses on all four songs, so I suppose that the lights for filming were very strong. Listening to the audio tape you realize how much great bass playing was made by Jack in those days. I hope that someone out there has got this video and puts it into the grapevine, because

all of the Tuna fans want it for sure. (Gianluigi Blasi) ♡

JEFFERSON AIRPLANE 2/4/70 A Night At The Family Dog (20 minutes) As *Volunteers* was racked in the shelves of record shops, the Airplane were playing it in several performances, but it was not often they performed "Eskimo Blue Day." Here you get it coupled with a perfect "The Ballad of You & Me & Pooneil," all played by the classic Airplane line up with Spencer Dryden on drums. Psychedelia at the best, and the interplay between Jack and Jorma is unbelievable. As the video goes on you get the last track, including the credits, that is worth it alone. It's a jam with members of the Airplane, the Grateful Dead and Santana. This video is hard to get in good quality, but after a long search you should be able to find it (I had three copies of it before getting the last in very good quality audio and video). (Gianluigi Blasi) ♡

JEFFERSON AIRPLANE 1968 New York, for the filming of the Jean Luc Godard movie One A.M. "Wake up New York! Free love! Free music!" In this way Marty Balin introduces the band as they start to play what I think is the only filmed edition of "The House At Pooneil Corners" on a New York rooftop. It was clearly filmed in winter as the band is suited with heavy garments against the cold Atlantic wind. This video is an extract of a movie that was shot by J.L. Godard under the title of *One A.M.* (as in *One American Movie*), but later on the movie was edited and ended by D.A. Pennebaker under the new title of *One P.M.* (as in *One Pennebaker Movie* or *One Perfect Movie*). Due to the contrast between everyone in the making of it, it is only 10 minutes long, but it was a pro shot made by a great director and it shows everything around the group, from the dancing of Skip (then the light man) to Bill Thompson in a long black coat and the policemen that are approaching to stop the Airplane from performing. If you are an Airplane fan you must look for this. (Gianluigi Blasi) ♡

JEFFERSON AIRPLANE 8/19/69 Dick Cavett Show (60 min.) What a find. A perfect copy of this broadcast. The main thing about this show is that it was shot just after Woodstock, and features the Airplane, Stephen Stills, and David Crosby just out of the mud. No joke, Stills shows his Woodstock mud and explains that the whole backstage area was in awful condition. Here we find the Airplane playing "We Can Be Together/Volunteers" with the censored word in clear form,

an exceptional "Somebody To Love" with David Crosby on vocals and a jam that was cut by the director of the show for some commercials (I haven't found it anywhere else even on audio tapes, so I'm assuming that was a special treat for the audience). There is also music by Stills and Crosby and the celestial voice of Joni Mitchell (who did not attend the festival) among a lot of interesting interviews concerning (for the most part) the Woodstock festival. Of great historical interest! (Gianluigi Blasi) ♡

U2 FALL(?) 1987 Los Angeles Rooftop This is a pretty wild U2 video, worth getting even for the most casual of U2 fans (such as myself). It seems that this live appearance was arranged to provide footage for use in the promo video "Where The Streets Have No Name." There is a full film crew recording the show, but this video looks like it was shot by an amateur standing in the street. It's pretty neat to watch the crowd grow steadily at the intersection where the band is playing on the roof of a liquor store; as the band appears everyone (or at least the girls) scream intensely until the music starts. U2 opened with "Where The Streets Have No Name" after which Bono says something to the effect of "It's been a while since I had this much fun downtown." (It's hard to make out amidst the screaming). Although the camera angle is not very steady, the person filming manages to keep the lens on the band, shooting the crowd on the ground only between songs. Bono picks up a guitar for the next song, an acoustic version of Curtis Mayfield's classic - "People Get Ready." Another song follows before the band tries another take of "Where The Streets Have No Name." After this, they play "Sunday Bloody Sunday," during which Bono sings a bit of "Dancing in the Streets." The camera then shifts to the crowd on the street, most of whom seem to be dancing or singing with the band. Yet another rendition of "Where The Streets Have No Name" follows and it is met with remarkable enthusiasm considering this is the third take. At the end of the song, Bono thanks the crowd, but the video (or at least my copy) cuts briefly to another song and then cuts to a final performance of "Where The Streets Have No Name." Finally, they play "Pride (In The Name Of Love)" which concludes the show, or at least the video. (Erik Twilight) ♡

MORE NEXT TIME!

Run For Your Life: Why The Music Industry Wants You To Record Concerts

By Alvin Fernald

Record companies whine about it. Budding bootleggers thrive on it. Arena Gestapo will seize your recorder if they catch you doing it. But does taping a concert really hurt the music industry? Well, yes and no. "Sure," you're saying. "My one little Walkman recorder is going to topple some giant record company. Yeah, right." Ok, you're not going to find David Geffen on your doorstep begging you to cut it out, but taping a show does have a considerable effect—believe it or not.

The obvious argument for taping a show is that if you're recording it, you've already anted up anywhere between \$15-35 for a ticket. You went with someone else, so that makes it \$70. Throw in \$20-25 for a T-shirt, and that means the band is bringing in at least \$60 a head that night. Of course they split that money with promoters, the club, and others, but they still rake in a tidy sum. Additionally, tapers often point out that if they blow all that cash to see a concert, they usually already have the band's latest album, so the logic goes, "They've reaped their rewards out of me; I've already bought this music once, and now I've paid for the concert as well, so I should have right to tape the show if I so choose."

To that extent, a number of bands, from older acts like The Dead to up-and-coming groups like the Spin Doctors, allow fans to record their shows without being hassled by security. However, many bands still feel that if you tape them, you're stealing from them. While that seems patently ridiculous given the arguments above, actually money is lost in a number of ways.

For instance, one of the things U2 is best known for is their live shows. Most folks, whether they're fans or not, will agree that U2 is usually better live than on album. So if some of these people would rather hear *Achtung Baby* in concert, they'll skip buying the CD and either buy a bootleg or, hopefully, trade for a live tape. So instantly the band and the record company lose out because of the CDs that were never bought. Throw in the \$70 per person that you didn't

spend, think of all the other people who did the same thing, and you'll see that big bucks are involved here.

"But they're U2," you say. "They're multi-millionaires and I'm a guy who's cleaning out his bank account just to afford the show." Fair enough, but that's the point—they *are* U2; they're huge. However, a band that's playing a 3,000 seat club probably could use the cash. More importantly, their opening band could *really* use it. If an opening act is going around the country, opening for a B-level band, you can be certain they're not making much money from it. Not only that, but they probably aren't getting anyone to buy their record either. Think about it: How many times have you ever bought a record right after seeing an opening band? Not often, especially if you made a tape of them—why bother?

So you're depriving a poor band of money. Guess what? People you trade with are taking money from them too. At one point or another, every trader has needed to fill some space on a tape in order to make it an even trade: "Hmmm-let's see. I asked for everything I want, but I still gotta fill a side. Uhhh—Maybe I'll try out John Wesley Harding with that acoustic set that's listed. I've heard good stuff about him; let's see if it's true." If someone trades to "try out" a new band, they're taking *more* money from the performer and record company. Of course, if they like the show, they might go out and buy the record, but if they traded for a tape where the band had an off-night or if the sound stinks, consumers most likely won't bother.

On top of all that, let's face it; if you're smart enough to know about tape traders and where to find them, then you probably know enough to go to a used record store and pick up a used promo copy of the album for half the retail price—the band doesn't see any of that money either.

In the end, it's really only the band that gets hurt, not some huge music conglomerate. They're huge for a reason—they make more off the sale of a record than the band does. Plus, when they price an album, they take into account that you'll probably make a copy of it for at least one friend, so they jack up the price a bit more. And now that all the record companies are buying each other up, they're making even more money, so your taping shows and albums hurts them less and less. Warner Brothers owns Sire, Geffen, Elektra, Atlantic, DGC, Giant, Reprise and a host of other labels; the same thing goes for BMG, which owns Arista, RCA, Imago, and Big Time, among others. With all the acts they have under one roof, they're hurt very little if you

tape a show.

But out of all the different record companies, the biggest one was "smart" enough to cover all bases. You know who owns CBS, Columbia, Portrait, Epic, and the other various CBS labels? Sony. So not only will they sell you the CD, but also the CD player, the stereo and dubbing deck, the Walkman tape recorder (they own Awia too) and the blank tapes as well. No matter what, they win.

And that's why you *should* tape shows, even of the little bands. To these giant companies, it's only a business. If the band you tape doesn't make it big, they're history. What do the group have to show for it? Maybe two albums and a single—officially. But if you're there taping them, then they've left something more behind. Maybe they did a song differently, or they tried out new songs that never made it onto an album, or they did a blistering cover for an encore. Who's going to know what it was like if you're not there taping it?

If the band *does* become big, then you've done them a real favor by taping the show. Not only have you made a record of what they were like in the "early years," but you've also helped them keep the fans they have. Now that most big bands take at least two years between albums, fans need something to remind them that they like the band. It sounds stupid, but it's true. If you like a band but they don't grace you with an new CD for three years, when they do put a record out, you might say, "Well, I'll pick it up sometime in the future." The band isn't that important to you anymore.

But if you've been collecting live tapes of their shows, then you've been listening to the band more than than if you just had their album. You can get tired of a record, but having a selection of live tapes can help fend off boredom by repetition, because the tapes are always different and you can switch around between them.

So the bottom line is: Yes, taping shows *does* hurt the music industry, even the big bands and companies to some extent. Also, it's illegal to tape shows just about everywhere, so you're also breaking the law and "stealing" something that rightfully belongs to the group. On the other hand, if you're reading this article, then you either already tape shows or you're probably thinking about doing it. If so, then your mind has already been made up. Either way, the choice to tape is yours—weigh the facts and decide for yourself. ■



Plagiarism: A Collective Vision

A Few Thoughts on Sampling, Originality, and Ownership

By Colin Hinz

"If we accept the notion that to create is to embody, that each person is free to make their journey uniquely their own, does it follow that we can expect to have ownership over the territory of that journey? What is it that we own, anyway?"

— Tina Pearson

Managing Editor, *Musicworks* 34

Since the advent of affordable sound sampling technology in the mid-1980's, the soundscape available to composers and musicians has increased immensely. Samplers offer not only realistic imitations of traditional instruments, but more importantly the ability to inject non-musical sounds, as well as recognizable chunks of pre-existing recordings, into a musical work. Some legal and ethical questions are raised, though, when a composer or musician samples sonic work created by others, or more precisely, the work "owned" by others. This issue has been brought into sharp focus by events relating to John Oswald's CD project *Plunderphonics*, and more recently the furor over Negativland's ingenious and subversive single, *U2*.

First, a bit of history. It must be stressed that the process of "borrowing" bits of music from others is nothing new. On the contrary, for centuries, and possibly right from the beginning of humanity's ability to create a structured sound environment for itself, composers have been borrowing ideas from each other without rancor. So why the fuss of late? That the matter has only recently become litigious can be blamed on the introduction of lawyers and accountants to what was once solely the province of the musicians themselves. Back in the heyday of "Classical" music, composers bounced musical ideas around like mad. Particularly in vogue with some of them was the "variation": a fairly simple theme was used as a starting point, from which a number of arrangements, sometimes bewilderingly divergent from the original theme, were generated. (In those days, musicians didn't "jam" or "noodle." They wrote variations.) Even my paltry library of scores from that period shows a number of examples of this, including lovable ol' Beethoven reworking a snatchet of an opera by Paisiello, a contemporary of his. Or what of Shostakovich's cheerful borrowing from Rossini? (Rossini was too busy being dead to raise a fuss, that's what.)

One might think that these hijinks died out with the introduction of copyright legislation. This is certainly not the case! Well into the middle of this century, musicians and tunesmiths have been swapping melodies and tunelets back and forth, particularly in jazz and blues circles. (And getting back to "Classical" music, let's not forget that great retrofuturist,¹ Charles Ives.)

Such "borrowings" do not escape notice these days, however. What has changed in the interim? The practice itself hasn't changed, and musicians are still musicians, composers and songwriters

are still...you've got the idea. What's happened is that Big Money's got involved. Creative plagiarism didn't matter when nobody was getting rich. But now, in the days of Record Moguls, Fat Contracts and Licensing Deals, the Major Labels have lawyers on retainer Pavlov-trained to utter things like, "Yo! You can't do that, that's called theft and my client doesn't like that!" Whether the artists in question have a different opinion, or are even aware of the alleged violation, is unimportant.

Ah, but all this discussion has so far been only about appropriation of musical constructs, and not about re-use of actual sounds. The latter is necessarily a recent development, the earliest works being created by experimentalists such as Pierre Schaeffer and John Cage shortly after the War. Since then, there have been the cut-up experiments of William S. Burroughs, plus many bits of audio espionage and tomfoolery by 1960s pop bands. (For example, where did the background noises for "Corporal Clegg" come from, anyhow? Consider, also, the music of the Tape-Beats in relation to that of their original namesake.) Since then, adventurous experimentalists have been busy making heady audio stew out of the soundscape they inhabit. But who has been paying attention to it? Aside from the often morose and black-begarbed sorts that actually like "that sort of stuff," largely nobody. Why's this? The avant-garde rarely makes waves. It doesn't have the scent of money which attracts the publicity hounds, and the musicians rarely have close contact with the media. So what the Music Industry doesn't know won't hurt it, right? Uh-huh, except...

Except for rap music, that is. Its prominence of late has made it impossible for the Moguls to ignore the opportunity of making a great deal more money. Witness the album by The Justified Ancients of Mu-Mu, 1987: *What the F--- is Going On?* This LP became an instant cult success, and attracted a great deal of attention from the British rock rags, largely because of a deft bit of audio chicanery, "The Queen and I." This was primarily a radical reworking of Abba's "Dancing Queen." Abba's management was not amused. It was so unamused, in fact, that it threatened to sue J.A.M.s headman Phil Drummond into the Stone Age unless the band destroyed all copies of the record. Not just the unsold ones, mind you, but *all* of them, including the one ensconced in my own record racks. (Sorry guys, but that one's *mine*, so piss off.) Somehow the heavies relented to accept destruction of only the unsold copies, much to Phil's relief. The J.A.M.s had the last word, though, as they re-released the record, but with all the purloined bits left out of the mix. The purchaser was provided with explicit instructions for recreating the original mix...clever. Since then the project has resurfaced under the moniker of the KLF (Copyright Liberation Front), but you can be sure that they won't be using any Abba samples.

The satirical and intensely funny Negativland has been constructing works using numerous samples, bits of audio tape and other sorts of audio espionage. Their self-released material (1980-83) never attracted notice of mainstream media, being firmly rooted in the sonic subculture. Their debut with a large independent label, SST, in 1987 allowed them a much greater audi-

ence, not to mention more media attention. This, ironically, proved to be the band's ultimate downfall. In mid-1991 SST released a Negativland single entitled *U2*, which prominently featured a photograph of the U2 spyplane, with the letters "U2" prominently in the background. It comprised of two "songs," both of which thoroughly shredded U2's "I Still Haven't Found What I'm Looking For." Island records, the label of the Irish megaband, noticed the release and launched a pre-emptive strike. In its lawsuit, Island demanded that SST withdraw all copies of the single, as well as all recording and artwork masters, and turn them over for destruction. In addition, SST was required to reimburse Island for all copies sold. Island also originally demanded a substantial sum for damages relating to the copyright infringement, although this was later dropped when the corporate suits realized that this was appallingly bad PR. Neither SST nor Negativland had the resources to contest the suit; after all, the money Island made from U2's *The Joshua Tree* (from whence "I Still Haven't Found What I'm Looking For" comes) alone exceeds all the net earnings of both SST and Negativland throughout their existences.²

But is all this really plagiarism? My dictionary (a great big Webster's) defines plagiarism as "to take another's writings etc. and pass them off as one's own."³ In the music industry, this is analogous to bootlegging. That's not the issue here. In all of the recordings which have been squashed by recording industry lawyers, the intent has been fundamentally different.⁴ Rappers aren't trying to give the impression that the wailin' dude on their record is a member of their band. It's meant to be obviously James Brown, and nobody but. In the case of the J.A.M.s, the reason "The Queen and I" is amusing is because the average listener recognizes the bits of the original song. The whole concept of Negativland's record hinges on the easy recognition of the source material. Even when the source of the sound snippet is uncertain, that it is appropriated is made clear by context.

These issues have a corollary in print media, specifically the essay format. In this form, the author is almost expected to use small portions of others' work, in the form of quotations.⁵ The use of quotations has been universally accepted among writers, and the associated protocols are routine enough not to be a big deal for anybody. Even in the case of a major-selling book, the author (or more exactly, the agent or copyright-holder) of a quote embodied therein isn't creating a scandal by demanding a share of the take. So why should music be any different? Again, it comes back to the same nasty thing: money. Unlike authors, musicians have almost no control over their creations, as any rights to the material (and therefore any say in the matter) have been surrendered in exchange for the promise of royalties. The actual creators of the work are doubly hurt by the deal: in addition to losing creative control, they also make substantially less money (per recording sold) than the corporations who've been granted the exclusive privilege to manufacture and distribute the work. This inequitable situation is underscored by an absurd lawsuit a few years ago, when songwriter John Fogerty was sued by his former record label for plagiarizing his own songs!

Fortunately, the suit was rejected.

Now what about John Oswald? A few years ago he compiled a CD project called *Plunderphonic*. It contained 24 works which were organized around the use of appropriated sound, although with one track some original sounds were added. John had no illusions about the questionable legality of his audio espionage, hence his unusual means of making the CD available to the public: "This disc may be reproduced but neither it, nor any reproductions of it are to be bought or sold. Copies are available only to public access and broadcast organizations, including libraries, radio and periodicals." The law gives stiff penalties to those who "sell or hire" infringing material, but (conveniently for John) makes no mention of penalties for giving the stuff away. Ah, but John forgot about civil court. Shortly after the disc's release, the Canadian Recording Industry Association, a powerful industry lobby group, threatened to sue John unless he handed over all remaining copies of the CD. Not having the resources for a legal battle, John had to comply.

Note the obvious cowardliness of the CRIA. Tune into any AM pop radio station and, hit after hit, you will find obvious use of sampling and lengthy bits of appropriated sound. Why is it that these musicians aren't threatened into silence, whereas John Oswald was? It's because popstars, despite having broken the Golden Rule of copyright, play by the rest of the rules. They work hard to make lots of money for the corporations that own their work, so the majors aren't about to complain. After all, they get a whole lot in return. The little guy, however, has nothing to offer. Hence, John Oswald and others such as the J.A.M.s, get muzzled. John is especially dangerous to the Industry since he is a free spirit actively questioning, via the concepts of "share-right" and free duplication, the tight grip that record companies have on the availability and distribution of music. Home taping is killing the music industry, and here John is encouraging it! (The J.A.M.s record was also "liberated" into the public domain. Fans of conspiracy theories take notice. Fnord!)

What worries me the most about these cases is, who will be the majors' next target? Will I soon find it impossible to get records by Christian Marclay? Or John Zorn? Will some of John Cage's tape pieces be judged objectionable, even after all these years, and thus quickly fade from public view? I can think of a few small labels whose entire back catalogue would be threatened by heavy-handed legal actions.

All this discussion leads up to the question posed in the quote opening the article: When do the rights of one performer (the one being sampled) take precedence over the rights of another (the one exercising a creative vision)? This question has to be considered independent of any considerations for financial compensation or royalty. After giving the matter much thought, I have realized that restrictions made on the use of the pre-existing soundscape pose a serious limitation to the creative energies of musicians of any sort. Also, the use of a sample does not in any way detract from the availability, the enjoyment, or cultural values of the original work. In contrary, as has been noted in several instances, a sample can increase the visibility of the original work or performer. Witness the sudden popularity of

Yemenite folksinger Ofra Haza after appearing in a few samples on a hit rap record. But what if — let's just suppose — a sample detracted from the image of the sampled group? This was part of the arguments used to crush *Negativland*. (The use of foul-mouthed DJ outtakes in association with U2's music was claimed to be injurious to the band's clean-cut image, an allegation that U2 itself found hilarious.) This isn't an argument about copyright at all, but rather one of misrepresentation, and should be pursued as a libel action instead.

What, then, of the monetary aspect? One might argue that a musician being sampled is no more entitled to royalties than are the manufacturers of non-sampling musical instruments. Some will consider this slippery logic, as it equates a human musician with a machine. Nonetheless, both have the same amount of involvement in the creation of a new work. This is really the issue here, not whether the source of the sound was animate or not. (Dead musicians sample OK?) It seems fair to grant royalties only when a work is used or published by itself. And in exchange for losing the chance of earning royalties from samples, give musicians what's long overdue. Give them their music back. Record labels should be entitled to license the use of a recording; not to outright ownership in perpetuity. This is similar to how things work in the computer software industry. Because of its newness, it should be no surprise that this industry has a well-developed sense of intellectual property. The recorded music industry has haphazardly evolved, originating over a century ago with a few furniture and office machine makers who exploited a new opportunity to change the global sound environment. It's no surprise, then, that its notions of ownership are badly in need of an overhaul.

1 Lloyd Dunn defines "retrofuturism" as "the act or tendency of an artist to progress by moving backwards...culture's love affair with 'the New' forces it to reject ideas and forms long before all their possibilities have been explored. A good example of retrofuturism is the...TV series *Max Headroom*. The creators of this show have taken something old and applied a new layer of pixel-paint to give us something 'new': a videonic talkinghead standupcomic emcee."

2 Regrettably, this has caused *Negativland* and SST to part company with great acrimony, with *Negativland* maintaining that they and SST should split the costs 50/50, while SST counters that *Negativland* is reneging on its contracts. *Negativland* argues that both parties were equally aware of the potential for legal problems over the release, and therefore should be equally responsible for the outcome. SST's Greg Ginn claimed that *Negativland* is trying to weasel out of the band's obligations, calling *Negativland*'s Mark Hosler a "lying motherf—er" in the process. SST has sued for the complete sum. *Negativland* has responded by publishing a magazine (*The Letter U and the Numeral 2*) about the whole affair. Now, *Negativland* is being sued by SST (again) for alleged copyright infringement, for publishing a magazine about being sued. The entire escapade would be hysterically funny, if it didn't spell financial ruin for the people least able to afford it.

3 Or perhaps, "In his 'Poems,' [Isidore] Ducasse

[better known as Lautreamont] wrote: 'Plagiarism is necessary. Progress implies it.' This maxim summarizes the use to which plagiarism has been put ever since. Two, or more, divergent elements are brought together to create new meanings. The resulting sum is greater than the individual parts." - Stewart Home, 1987. Cf. "A good composer does not imitate; he steals." - Igor Stravinsky, "Creativity is undetected plagiarism." - J.S. Bach, and "I'd rather be a plagiarist than Nick Kershaw." - Malcolm McLaren.

4 Unfortunately, discussions of sampling have been considerably complicated by frequent use of the word "plagiarism." (cf. Tape-Beatles' "Plagiarism: A Collective Vision," et al) What is usually meant in these cases is "appropriation."

5 I see no need to differ from this style convention.

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PlagiarismTM is a registered trademark of the Tape-Beatles, and is used by permission.

Cassette dubs of John Oswald's *Plunderphonic*

and *Rubaiyat*, and also Negativland's *U2*, are available from the Copyright Violation Squad. Send a blank 100 minute cassette plus self addressed stamped return mailer to the CVS at: PO Box 227,

Iowa City, Iowa, 52244. A \$1 donation is requested for each dub to defray maintenance costs on the dubbing equipment. ■

Gut Feelings On Sampling

By Ellen Levitt

How do you feel about classic rock 'n' roll songs being sampled or reconstructed for use in Rap and Hip Hop songs? And how do you react to TV and radio commercials that are rewrites of your old favorite tunes? Does it bother you, especially if a song you like is employed (or mutilated, or corrupted)?

Rap and Hip Hop are musical genres that are notorious for the amount of sampling or remaking and reinserting of old songs. The artists and producers largely consider this an artistic prerogative (as long as they either pay royalties or get away with the acts) as well as an economic tool, a popular gimmick or pop-culture touchstone to work with and use in creating new musical product.

But how do people who like rock and don't particularly enjoy Rap or Hip Hop feel about this ever-growing phenomenon? In 1989, the New York Rap trio De La Soul released their debut album, and many of the songs on this album used samples of old rock songs (as well as toy noises). The song "Eye Know" on this album samples an easily recognizable part of Steely Dan's "Peg," as well as part of Otis Redding's whistling from "Sitting On The Dock Of The Bay." I find "Eye Know" to be a very catchy tune, but when I played it for several friends they bristled, even grew angry, upon hearing Steely Dan (but not so much Otis) being used as a backing track in a Rap number.

A more current and very popular example is Arrested Development's song "People Everyday," a Top 10 hit. The group takes the Sly and the Family Stones chestnut "Everyday People" and reworks it into a slower, reggae-fied tune, but it's very obvious what song they're alluding to. Incidentally, in the lyrics book for their album *3 Years, 5 Months and 2 Days In The Life Of...* the band does not credit Sly Stewart, except on the back page.

These are just two examples of this now several year-old practice. Probably some of you know that Marky Mark and the Funky Bunch sampled Lou Reed's "Walk On The Wild Side" and just rapped over the instrumental track; that Vanilla Ice sampled the Queen-David Bowie song "Under Pressure" for his annoying "Ice Ice Baby"; a few years back Run DMC even teamed up with Aerosmith to redo "Walk This Way" with Rap sections added on. I'm just citing some of the best-known examples of this.

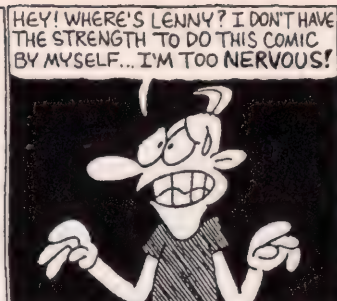
And what about all the Beach Boys, Beatles, Stones, CSNY, doo-wop, etc. songs that are used in advertisements, either in their original versions, or redone with words appropriate to the product being hawked? Does your blood pressure change upon hearing these?

So how do you feel about all this? Write in and let us at *Gray Areas* know your opinion on this very gray area that encompasses entertainment, economics and emotions! ■

LENNY AND MYRON

"Whiteman's Sampler"

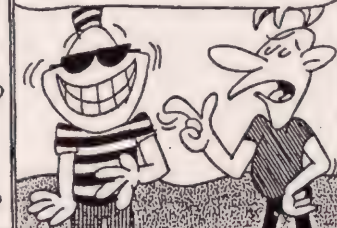
© 1993 *Tim Kelly*



I WOULDN'T CALL YOU PARANOID... YOU'RE MORE OF A PARANERD! HAH-HYUK!



MAYBE SO, BUT I'D STILL FEEL A LOT BETTER IF YOU'D STICK AROUND! WHAT ARE YOU WORKING ON TODAY?



NOTHING MUCH... I WAS PLANNING TO DO A LITTLE MUSIC SAMPLING!



WHAT IS THIS, "MUSIC SAMPLING," LEN? PLEASE DEFINE YOURSELF!



SAMPLING IS WHEN YOU TAKE SEVERAL BEATS FROM AN OLD RECORD, PLAY IT OVER AND OVER AGAIN IN A LOOP, AND RAP OVER IT TO CREATE A NEW RECORD!



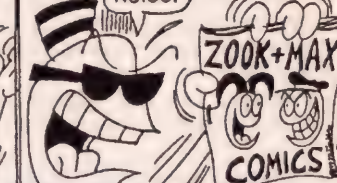
SO, BASICALLY IT'S LIKE SHOUTING OVER A RECORD THAT HAS A SKIP IN IT!



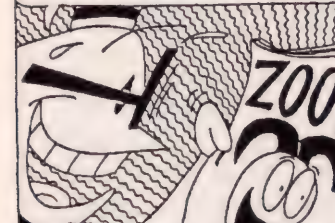
BESIDES, THIS IS ONLY A COMIC! NO ONE'S GOING TO HEAR ANYTHING, UNLESS WE INCLUDE A FLEXI-DISC WITH THIS MAGAZINE!



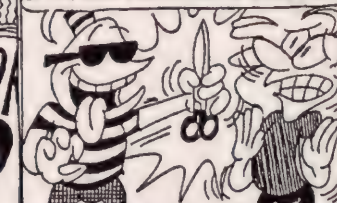
YOU'VE GOT TO LEARN TO USE YOUR IMAGINATION, MISTER! ZOOK AND MAX NEVER LET A LITTLE THING LIKE SILENCE GET IN THE WAY OF THEIR NOISE!



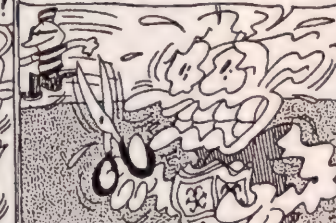
HMM... THAT GIVES ME AN IDEA! IF I SAMPLE ZOOK'S BRAIN, I'LL GET THE FUNNIEST RAP RECORD EVER MADE!



TAKE THIS PAIR OF SCISSORS, MYRON! YOU CUT OUT A GOOD PICTURE OF HIS HEAD WHILE I CONSTRUCT THE REST OF MY RAPPENSTEIN MONSTER!



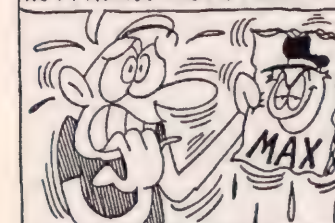
I'LL TRY, LENNY... BUT I'M SHAKING SO MUCH THAT I'M HAVING TROUBLE HOLDING THIS COMIC BOOK STEADY!



OH, NO! I'VE CUT CLEAR THROUGH HIS EYES! LENNY'S REALLY GOING TO KILL ME THIS TIME!



I'VE GOT TO REMAIN CALM... MAYBE IF I USE THIS PICTURE OF MAX, LENNY WON'T NOTICE THE DIFFERENCE!



SOON... DID YOU CONNECT THE HEAD THE WAY I TOLD YOU?



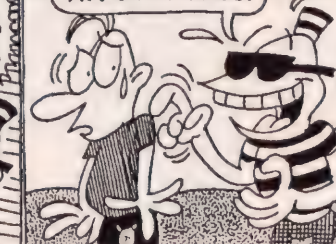
ALL RIGHT, THEN... GO AND UNWRAP HIS BANDAGES SO WE CAN HEAR HIS RAP!



OH, NO! I JUST REMEMBERED THAT ZOOK IS THE NICE ONE, AND MAX IS THE MEAN ONE!



HEY, MYRON! I THINK I'VE GOT A HIT ON MY HANDS!



MAYBE NOT A HIT, LENNY... BUT YOU'RE ONLY SHORT ONE LETTER!



The End

Heart To Heart With Solar Circus

By Netta Gilboa

Solar Circus is a psychedelic rock band. They record on Relix Records. One of our readers urged us to go see them after seeing that we covered the Zen Tricksters in an earlier issue. We did and were knocked out.

They have thousands of loyal fans who attend their shows regularly. Some of them even record the performances. After seeing Solar Circus several more times we decided to chat with them at greater length.

We urge you to go see Solar Circus when they come to your town.

Netta Gilboa: Where does the name Solar Circus come from?

Mark Diomedes: The name Solar Circus comes from a bunch of us sitting around in a room for weeks trying to figure out what we were going to call ourselves. I had been really into astrology at the time doing charts and that kind of thing and the Solar Circus reminded me of the parade, the animals going around the sun so that's kind of where it came from. I guess since we were in a psychedelic band it was fitting to talk about something celestial.

GA: Did the name stick immediately as soon as it came into the room or a lot of argument?

MD: Well, no, it was one of those things like, yeah that sounds like a good one, let's see if we still like it tomorrow and we kind of stopped the brainstorming at the time and it hung.

GA: Which leads to the next question. How long has the band been together and how many personnel changes?

MD: The band's gone through a lot of changes over the years.

GA: You predicted that with the astrological name!

MD: Yeah, that was coming down the pike I guess. Ken Golojuch and I are founding members. At the time Ken was playing guitar and keyboards, and I was playing guitar and we had a bass player and drummer and that incarnation lasted two years. We managed to put out a 45 single at the time, "Sight Through The Night" and "Perseverance" and we sold them at our local shows and we pretty much stayed within the New Jersey boundaries at that time. We were still a young band trying to get off the ground and at first we wound up doing mostly originals, that was the focus at the time and it was a really tough market to crack. I guess it was in 1983 and 84 and we wound up doing some Grateful Dead covers and it seemed like we developed a following doing the Dead covers and our own stuff at the time. One of the problems with doing the Dead covers is that you kind of get



Mark Diomedes (left) and Tom Donovan (right) of Solar Circus

Alan Sheckler

pigeon-holed into that.

At that point, I guess two years down the line, the bass player and the drummer left and Ken decided to switch from the keyboards and guitar to bass just because we figured it would be easier and we would have more foundation with a guitar and bass than with two guitars. We searched for a drummer. When Brad Hall came into the band we had just gotten signed with Relix Records and we went into the studio with Brad at that point and recorded *Juggling Suns*, I guess that was in 1989. The chemistry was good and it worked out. We were able to get hooked up with Cellar Door Productions in Virginia. They put us on tour of Virginia, North Carolina we did a two week tour. We did a bunch of clubs there, it kind of opened up a marketplace for us. We went to certain towns and people already knew about us and had the album.

GA: Was that surprising?

MD: Yeah, at times it was pretty surprising going down to Burlington, North Carolina and drawing 250 people our first time. People really knowing about you. It was exciting. And actually that was one of our first strongholds down south. That and we did really well with Baltimore, Maryland for some reason and so we were able to use those as launching pads to hit the areas in between and go out and try and bring Solar Circus music to those areas. The personnel stayed the same at that point. I guess Bruce was with us for about three or four years. He left the band in 1991. Some differences came up and we continued as a four piece for another year and then Steve left the band for personal reasons. That's when we were lucky to find Tom and bring him on board.

GA: How did that happen? You saw them in concert?

Tom Donovan: I was playing with a band called Freudian Slip. Same genre, a lot of the same originals of mine. I was engineering and managing another band in the area called the Rum Runners. And the Rum Runners had been playing with Solar Circus in the Jersey area and I was friendly with Dan, Solar's engineer, just by association I suppose. Actually I got a call one day and they said, "Hey can you play a gig Thursday?" I said "Sure, where?" And they said, "Alabama."

And so Thursday I was in Alabama.

MD: Thursday he was in Alabama and Friday he had the job. The chemistry was right. We knew after two gigs. You get those feelings on stage like, this is it. Our worries were over because it was a traumatic period, losing half the original tunes. Tom's a prolific writer who came in with some great tunes and it felt like we gained a step. So we were psyched.

GA: How many nights a year do you play?

Erich: I just looked through the numbers and in 1990 I believe it was 256, in 1991 we went slightly over that. 1992 was never calculated out but I think it's probably around 230-240 and we're keeping up the high pace for 1993 as well. So well over 200 shows a year.

GA: Which is more, as far as I know, then anybody else in the music business. Harry Chapin was considered legendary because he did 150 a year.

TD: I've heard tales he did close to 350 shows a year.

Erich: What about Wayne Newton? He is playing every night. Like 365 a year.

GA: Right, and the Rolling Stones do 30-40 shows for a world tour. That to you is a month.

Erich: It's not uncommon either especially during the summer time to do two shows in one day, go from say a wedding during the day, we have to have weddings for some of our fans. They get married and drag us into their wedding, much to the dismay of all their relatives.

TD: Which side of the family hired these?

GA: How long do the shows last in terms of number of hours?

TD: It varies from night to night and situation to situation, but as a rule I would say we usually do about an hour and fifteen first set and then about an hour and a half minimum for our second set. Whoever knows how long the break could be.

GA: Do the clubs dictate that you will play for X amount of minutes?

MD: Usually what happens is different from town to town, they have different parameters for when their last call is. You go into one town and the last call is at 2:00 so that means you have to finish up ten to 2:00 and do your last tune right before last call there. You go into some towns where they

don't care if you play two hours past last call, like some of the southern towns, and we will wind up looking at the clock and it's 4:30 and there are still four or five hundred people out in the audience. GA: Does that become a negative of the job that sometimes you want to play and you can't play as much as you want to?

MD: Usually with 250 gigs a year, there's some times where you welcome it and some times you want to keep on going and you didn't and the crowd wants you to keep on going and the party's over too soon, so it really depends.

Erich: I am going to disagree with that last statement that Mark made, because the reality is that in most of the clubs that we play, I'm the guy who the owner is standing there screaming at. I told these guys to stop fifteen minutes ago.

MD: I guess we go overboard.

Erich: There's hundreds of people in the club going rah and the band's wailing away and the owner's going, "They've got to stop, they've got to stop." More often than not, so.

MD: Alright, so we're bad boys.

GA: Do you guys consider yourselves a regional or national band?

MD: Regional soon to be national.

TD: Lots of regions, not quite national.

Erich: I think our name is out there nationally but I think as far as industry terms go, we are probably still considered regional by mostly everybody and that's what we are trying to change right now. GA: Some of the people that start as national acts, do one tour and then just totally fizzle. Other people like Blues Traveler came out of nowhere, they are suddenly playing every festival and getting all the attention. They probably would have never broken in and gotten that big break.

Erich: It's kind of hard, pertaining to your question before of the differences between the regional and the national. A lot of these bands that are known as national touring acts are like Mark said, either on major labels or on larger independent labels. Whereas Relix, God bless them because without them we wouldn't have the three CDs and we wouldn't be where we are at today, unfortunately they really have no capacity for promotion and they'll be the first to admit that. They'll say, "We're your record company, we'll help you out. We don't have the capacity to promote this, to help get your name out there." When we booked this national tour now, we are promoting it ourselves. The poster work is coming out of this office.

GA: The cost is coming out of your office?

Erich: Right, the costs are coming out of our office, whereas if you walk into a bar out in Colorado, it is pretty evident when you see a Phish poster on the wall, I'm not so sure that the guys from Phish had to sit down and stick that in an envelope. They might have help from either their record company or a great promotional agency.

MD: Yeah, what's happening with us is more or less a grassroots movement and there are positives to that also. It's rewarding in different ways.

GA: It makes you built to last.

MD: Yeah.

TD: We get to make our own mistakes. Somebody is not making our mistakes for us.

GA: How long does making a record take? Ob-



Members of Solar Circus

viously you must disagree with each other as to in what order to put the songs, what songs to use, what to call it.

TD: A record takes a couple days longer then you have.

MD: Well, how long a record takes depends on a couple of different things. Your budget is the main factor because that really dictates how many physical hours you have in the studio. And then there is going over budget. Who's going to pay for it and how far over budget you want to go and all that. Our first album *Juggling Suns* which we did in 1989 was done on a \$3,500 budget. We went into the studio that we recorded it in and the guys in the studio kind of laughed at us, and said you can do one song with this and we said, "No, we are going to go in here and we are going to lay down live tracks and we are going to do minimal overdubs and it's basically going to be a live studio album." We pulled that off in two weeks from going in and laying the live tracks down, doing the minimum overdubs and mixing.

You are never really happy with your first product because it's hard. You always look back at a product when you had a limited budget. It's not like you can go back to a painting and add a stroke here and stroke there to finish the product. You have to basically throw it down and that's it, so you don't really have time to go back to it and tweak it out to where you want.

The second project was a live album. Most of the work was done by Dan Temper, our audio engineer, who mixes all of our shows and what we did for maybe 15 or 20 shows was that we recorded the shows live from the soundboard to DAT and then we went through all the tapes and picked out what we felt was an hour of the strongest material of originals. So that was a little different. There wasn't a budget involved there. It was weeding through 20 shows and then when you do that there's other considerations. This was a really hot

show but the mix wasn't right on this one or the mix was really good on this show but oh, I hit that bad chord. What we did was we cued it a little bit in the studio, we did some cross things with it. Other than that it is minimal, so we were able to do that with practically no budget at all, basically the cost of the DAT tapes so what we normally do anyway is play live music and record it.

With the third project we had *Step Right Up* maybe 95 percent finished and Steve Green left the band. Therefore, we felt that we needed to go back into the studio and replace his songs with new tunes, tunes that could be representative of what we were going to be doing live. So when we brought Tom in we picked up two of Tom's tunes and we added another one of my tunes at that point and so that one took a long time to record. We had a much bigger budget. We had a \$9,000 budget on that which is still small compared to a Blues Traveler budget of say \$150,000 or a Phish but it was large for us compared to the \$3,000 budget the first time we were in the studio. This gives musicians out there an idea of the parameters we were working under to complete the project.

TD: I think you can definitely see progression from the first two albums to the third one, it is almost a quantum leap between the albums.

GA: Tell us about some of your favorite original songs that you play, and how they came to be written.

MD: Before I actually started playing music full time I was working with my dad who has a video production company and he was doing a lot of industrial printing and sales videos and things like that. I was doing some camera work for him, and he asked me to play my most recent tune that I wrote and I played him one of my songs and he said "Well, it's good, but you always write about this eclectic, spacy hard to grasp stuff," and I said, "Write me some music and I'll put some words to

it." So he pulled out the paper and he writes down these lyrics one, two, three and I looked at them and they said "She's hooking for her money, 'cause he can't hook for himself." It's about a couple where the wife is a prostitute and that's their income and the name of the song is "She Don't Mind." It's really just tongue-in-cheek but it was kind of fun the way it came together.

GA: Were you surprised at how easily he wrote a song?

MD: Well, he's pretty prolific in terms of writing, so it was fun actually collaborating and I just hope people out there don't take the song seriously because it's just really a joke, but a fun one.

Erich: I think that particular song is a gray area for us because a lot of women who enjoy our genre tend to be strong, independent women with very strong views on...

GA: How they should be presented.

Erich: Exactly, and to hear that song I always am looking around and I'm waiting for the girl in the peasant skirt to go storming out the door screaming.

MD: Because we sing that doesn't mean we believe it all the time. It's actually just to create some controversy.

GA: Prostitution is a fact of life.

TD: If you ignore it, it doesn't diminish the fact that there is prostitution.

GA: Usually they are given very, very negative portrayals in the media, so if it's a love song and proves that this woman has a social life and has good love relationships with men, it helps defeat the stereotypes about prostitutes.

TD: I don't know any prostitutes personally but I'm sure that they have people they're in love with from time to time.

GA: Yes, which is never portrayed in the media. Tell us about another one.

TD: "Stems & Seeds" is a song I wrote in about 20 minutes on a summer afternoon.

GA: Do the best ones tend to come really fast?

MD: Sometimes, yeah.

TD: They seem to write themselves it seems like. It's a parable about surrendering control of yourself to extraneous substances and the perils thereof.

GA: And that continues to be one of the most requested songs, right?

TD: People would like to hear that twice a night if they could.

Erich: That is a big concert hit.

GA: Why do you think that is, just because of the subject matter?

TD: It is another example of just because the powers that be might ignore that there's millions and millions of people statistically that have admitted to smoking marijuana.

GA: Even the President.

TD: Right. There's millions and millions of people that smoke marijuana, and that's all that's about. And, actually, an interesting side note is that a couple months after I started playing with Solar Circus someone came up to me and said, "Oh you are doing that Commander Cody song." I guess he has a song called "Seeds and Stems" but I had never heard it or at least as far as I can consciously tell, I had never heard it before. That's all it is, it's a tongue and cheek song. I think it is the one humorous song that I have. Some other songs tend to run in a different avenue. I can only

usually write when I'm sort of feeling melancholy and I tend to feel melancholy when...

GA: You've been burned.

TD: Yeah, so this was a happy song.

MD: One song that I would like to make mention of is "So Many Times." We had just learned the song and the first time we were performing it we were in a bar in Burlington, New Jersey. It wasn't really a good, nice area and unfortunately a guy by the name of Dominick Dilella was coming to see us and when he got out of his car he was shot dead and murdered and it turns out that the time of death coincided with the first time that we performed the song. So we dedicated the song to him on our new CD and the song kind of has a very special cosmic tie now because as we were singing about passing through the next life this person actually did. He was a great fan of the band and he



was at many of our shows and it makes the song have that much more of an impact now when I play it because it's something that will always be there and it just kind of makes you think. Interesting story.

GA: Any other songs that you want to talk about? New songs, unreleased songs.

TD: Well, a whole bunch of new stuff. Mark's got "Let It Go," his most recent song.

MD: Yeah, and that song was inspired reading Dan Millman's books and just the whole concept of letting it go. I'm a Taurus and I tend to astrologically be very stubborn and very set in my ways so it's the hard one for me to do. You know, just let things go sometimes, although it appears things roll off of me sometimes I just kind of hold them inside and fight with them. That song is kind of about going through transition and accepting change. That's a fun song it's kind of got a little of the Latin beat to it, and it's easy to dance to, so we are enjoying playing that one. One thing that makes a good song, is when you can write it for one reason and it can mean something to you as a writer and then when people interpret it in so many different ways, that's when you know you've

got something that's happening because it means different things to different people.

Erich: I want to say something about the songs in general. The songs that they just talked about, even songs like "She Don't Mind" or knowing when the band starts playing "So Many Times" the tragedy that happened relating to that song, even though there might be different meanings for the players and/or different meanings for the people listening, I think a great, vast majority of all the Solar songs really represent the kind of positive feeling, even if the message isn't positive, even if it is talking about something that's not always a good thing, I think it's presented in a positive light. As opposed to a lot of bands nowadays I feel who are taking an easy out because they keep churning out hate songs that say "Kill this guy, kill that guy, rape your mother, anarchy, go crazy." To me, it's really refreshing that Solar has songs that are positive and that make people happy as opposed to trying to work people up into some sort of psychotic frenzy.

MD: Stuff you read in the paper.

GA: One thing that we talked about before is in having a band, it's probably been hard over the years not to have problems where somebody comes in intoxicated because there is so much alcohol there. Has that been a problem ever?

MD: Well, it has been a problem but for the most part, I think that everybody really realizes they have to keep their heads about them.

GA: Are the clubs good about that, trying not to get musicians loaded right before you have to go play?

MD: Not particularly. They don't really care. I mean some do, I shouldn't say they all don't care, but it's not a real focus.

GA: So they are leaving it up to the bands to decide.

MD: Yeah, they don't hold your hand, they are there to sell alcohol. One of the things that we are hoping to do within the next year is to play more and more theaters and get into a non-alcoholic environment so that we can open it up to all ages and so that the focus can be changed from selling beer to music and having a good time. So, you go into a club of course they want to sell alcohol and you're there to help them sell alcohol and that's your job and so it's kind of hypocritical in what we are all about but it's been one of the only avenues for us to take at this point.

TD: Not to disillusion anybody but we're just people too, and a lot of people I think get the impression that these guys are rock 'n' roll people into substance abuse in general. I think that if we partied the way that people think that we party we would be dead. And there's a Red Hot Chili Peppers song where he says they had to deal with that too, with substance abuse.

GA: I don't know a band that hasn't!

TD: We are just people and I don't think that any type of substance is getting in the way of what we are doing on the stage. We've been lucky and in the year that I've been with the band I haven't noticed any problem with the band, as far as any type of substance abuse which is great.

MD: We're fortunate.

TD: I mean, I really don't know, 15 minutes before we go on the show Mark could be hiding backstage shooting heroin in his toenails but it doesn't interfere with his playing or my ability to talk to

him or anything like that so I'm going to assume that he doesn't do any.

MD: For the record, not in my toenails. (Laughter all around)

TD: You never really know for sure what somebody is doing, but cerebrally I haven't noticed anything like that as far as any of the band members.

GA: But it's been a problem in the industry, there are certain musicians well known for losing various parts of their bodies from constantly abusing alcohol or not showing up for gigs night after night after night.

TD: Do you shoot heroin in your toenails?

MD: That's why my feet smell so bad.

Erich: I'm going to go out on a limb and just say that alcohol, with the exception with maybe stuff like heroin or some really harsh speed, I think alcohol is a really detrimental to performance type drug because if you start losing control over your motor functions you know, forget it, how are you going to play? Whereas some drugs you might start to tweak out mentally, instead of physically. I think alcohol is too physical for a lot of musicians to be at their best if they are soused.

GA: And it probably shows up more with more people in the band. If you get out there and you play by yourself and you are high or drunk or whatever it's probably not as much of a problem as when there's three other people depending on you to sing now. Certainly Janis Joplin used to give her bands a hard time because they didn't know what she was going to do next and then there's Dylan who changes keys in the middle of songs. So I can only imagine that if those artists were drunk, how much harder it would be.

Erich: Well, we haven't been without our problems but I think that we've dealt with them.

GA: Better than most.

Erich: Better than most.

GA: The fact that you are still here, says plenty.

TD: As best as we could.

Erich: As best as we could and I think that we are pretty fortunate that it hasn't been a bigger problem, knock on wood.

TD: Not to put down anybody that comes to our shows and drinks beer because when I'm not working I like to have some beers too. When I'm not playing I like to go out and get a six pack and have four or five beers too, so I think there's nothing wrong with that.

Erich: We're not prudes.

GA: I'm sure you guys must have original songs that you've gotten sick of playing but the audience still wants to hear.

MD: I haven't gotten to that point. It's tough sometimes but it doesn't happen a lot. It's refreshing when people request our songs in the audience. For the most part our philosophy is really to just go out there and play Solar Circus music or play the Dead stuff. They do it so much better than us anyway. And we don't try and sound like them. We try and approach a Grateful Dead song like it was Solar Circus song. We are not trying to play Jerry's lyrics or Bobby's lyrics. We are trying to put our interpretation into it and hopefully people pick up on that when we do that.

GA: Let's move on to clubs. Which clubs are your favorites to play in for sound quality?

TD: Well, there's a place down in Wildwood, NJ that is called the Rockadero and that's more or less

become our home of sorts. We played there every week last summer. Most of the places that we played at have real good PAs. Alabama, North Carolina, most of those places have really good PAs.

MD: Ziggy's in North Carolina.

TD: Wetlands and the Stone Pony have a really nice sound system.

GA: Over the years did you ever miss a gig?

MD: Wow. Our apologies to Morgantown. It's probably one gig that I can think back on that we really bagged out of.

TD: And we've done that twice.

MD: No, the first time wasn't our fault. The first time was the agency that we were working for, they double booked us. So the second time we just couldn't get vehicle transportation together and there was nothing we could do about it. They didn't believe it because the first time we were double booked with an agency and we had to go to a different spot and so, we apologize and we really didn't mean it. We would love to come back and play some music for you because it was always a nice response out there. That's really the only time that we had to bag out of something.

Erich: Actually a friend of ours from Baltimore drove all the way to West Virginia and he had some DAT tapes of Solar Circus so he played DAT tapes of Solar Circus to the crowd until about 1:30. So that worked out.

GA: Who have you opened for and of all those celebrities who was the coolest ones to meet?

MD: Let me see. Well, we've opened for Hot Tuna and Jorma Kaukonen was just a great guy.

Erich: That first Hot Tuna gig was special, him and Jack. We got to hang out and speak with them. They were just real people and you can see that they wished the best for our careers and they were just down to earth people. They were great.

MD: We've had the fortune of opening up for the New Riders and having Buddy Cage playing with us. Meeting John Marmaduke and being able to play with Buddy Cage has been an immense inspiration for me. I was a teenager going to see him play at the Capitol Theater in New Jersey and now to be able to actually be on the same stage with that guy was just a trip for me. And he is the nicest guy, he just leaves all the room in the world for the band to do its thing and adds immense beauty to it. He's just a great guy to be around, real positive. Yeah, around Buddy you just feel eight feet off the ground because he's such a great guy. Let me see, who else have we opened for? The Radiators, Rick Danko, Blues Traveler. John Poplar played with us.

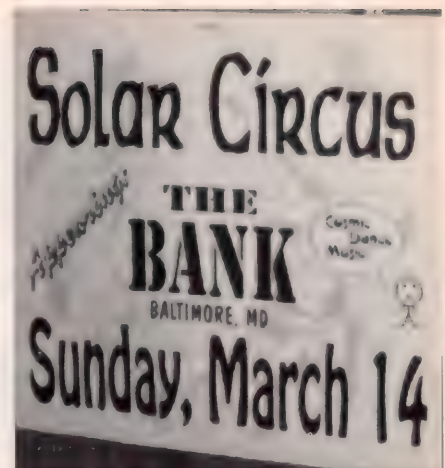
GA: Kingfish and Zero.

MD: Little Women, New Potato Caboose, Gratefully Yours, Max Creek - they were really nice guys.

GA: So, basically meeting other musicians has been overall a very positive experience.

MD: Yeah. You get to relate to these people and they've been down the road a little longer so you learn a little bit when you talk with them and you can share road stories and things like that.

Erich: If we've ever had a problem with a band it's usually a younger band who haven't been out of their home town yet, they have these strange attitudes, but most of the people you meet on the road, touring musicians, professionals, it's usually good.



Alan Sheckler

TD: I can only speak from my point of view, but after eight hours traveling in a band every day with these guys, if I can talk to anybody else I'm psyched, and it probably goes the other way around too.

GA: Is it hard to be with each other for so many nights in a row?

Erich: I'm only joking.

MD: We all have our moments. It's like anything else. You have your tense moments and great moments. You have to learn how to get along with people, it's like any kind of relationship. You work at it and you keep things in perspective and then everything works out.

TD: And you make a lot of jokes.

MD: Yeah.

GA: The band has done a lot of benefits. Which causes or charities are you sympathetic to and why?

MD: Anything that's going to work in a positive direction for these days. You look outside and you watch the news and you can't believe all the nutty things that are going on in the world so I mean anything environmental is probably top shelf and anything that we can do really to help. There's no specifics, but I would say the environment is probably our main grouping of our benefits.

TD: The Jerry Brown people contacted us about doing a benefit for them. I don't know if we would have actually done that or not. That would have made us political.

Erich: I think the closest we came to being political was at that PETA benefit that we did. A lot of our fans, are really into being holistic and vegetarian and stuff. In fact a couple people in the band picked up those habits for a little while, put them down and picked them back up again. But I went into that gig just thinking there are just some things those folks may or may not do that a lot of people have a problem with. So I think that was the biggest risk we ever had politically playing at a benefit but that was a pretty strange and cool experience.

MD: Yeah, they had a cow walking around the audience.

TD: A calf, actually. Go pet the calf. Big brown eyes.

MD: After you eat hamburgers and look at that those eyes, it definitely makes you think a little more. I am as carnivorous as the next guy and at times I try and not be, but it made us think a little

bit I guess.

TD: There is an inherent problem with doing benefits which is where is the money going, and is the money going to get to the people that these people are saying that it is going to get to? That's something that you really have to pay attention to, because just because somebody says they are working for Greenpeace and they throw a benefit doesn't necessarily mean that they are working for Greenpeace or that the money is going to get there.

MD: One of the nicest things that I think we did was back in the past five years or so, a friend of ours I think it was down in Guatemala that he went to. We did a benefit then to help start a mission down there and we made like six or seven hundred dollars that night, we donated it, but the money went far in setting people up with a place to go to get shoes, and to get medicine and to get needles.

GA: Right, the money is worth a lot more down there.

MD: Yeah, and we knew that. A friend of ours was directly involved with the mission down in Guatemala and so we could see it through and we saw picture results of it and that was really neat to see something like that happening, and like I said it wasn't a lot of money but it went a long way. Where we are now compared to where we were five years ago, we are usually booked two to three months ahead of ourselves and working with contracts and things like that, sometimes it's hard for us to do some of the benefits because a group will come up to us and they'll say, are you available this day and because we play so much, and this is all that we, it's not as readily available as it was say four or five years ago, but when we can we like to do them.

GA: What advice do you have for people just starting in the music business?

TD: Go to school.

MD: I would say perseverance is to me that's the way things have come, years of just working at it, practicing hard and never losing sight of why you are doing it and try to get along with the people you are with and try to have fun while you are working hard at it and developing your music and your craft.

TD: Don't worry if it's not good enough for anyone else, just sing. You just have to do it, because there's tons of people, everybody's going to tell you, you guys are no good, especially when you are starting out. People are going to say, "Well, you guys are alright, but you are never going to be able to do this, you shouldn't do this." If it is what you want to do you should stick to it, like Mark said, perseverance and just do it. Don't listen to people who say things like "You'll get turned down from record companies" and things like that. What do they know? Most people that you are dealing with are business people and they are not musicians, so you just have to stay true to yourself. To your own self be true. I hate to use a cliché, but it does apply.

GA: Let's talk about tapes. When did you notice that there were people actually sitting there recording shows and why did you decide to allow it?

MD: Well, it seems like from the beginning people were always taping it, just because taping is the thing to do.

Erich: Especially in this genre, I mean people are already equipped and have taped other bands over the years so.

MD: When you hear things like, "Well, a friend of mine sent a tape to a friend of Dan Healy's and Dan Healy sent it to Jerry, and Jerry asked for more," you say "Wow, it's getting out there." There's a network here and it's nice to know that it reaches places like that and that Jerry's heard our stuff through tapes probably before he's heard our CDs. It's one of the best forms of promotion that you can do, if you allow it at shows. Record companies might feel different about it because then there's the argument of not selling as many records if people have live tapes. Why should they go out and buy the live album? But I think that people who enjoy this kind of music will go and buy the album, or most of them anyway, just as the reference version to all the versions that they have on tape. I know that's the way I was with Grateful Dead stuff or any Riders or Airplane bootlegs I ever had.

Erich: The live taping certainly didn't hurt *In The Dark*.

TD: I'm a taper, or at least when I get the time these days. I'm not a high end taper but I am more of a mid range audiophile and I have \$2,000 worth of equipment. Anybody who is stupid enough to buy \$2,000 worth of equipment, drag it to a concert, where it can be broken at any given moment's notice by some innocuous incident, they are going to buy your CD. I think that's a fact., That's business greed. That's my personal opinion. But I think the record companies are just going a little overboard with that. I like to get tapes of us at the end of the night and listen to them. I tape a good portion of our shows and all these people aren't going to do anything that they shouldn't be doing which is making money above and beyond their tape cost, that's the whole thing there. But I don't have a problem with it, that's my personal opinion.

GA: So it was never a problem from day one, the band was in agreement on it and it's discussed with new members?

MD: It hasn't really been discussed.

Erich: It's one of the accepted policies.

MD: Yeah. It's one of those things that are where I think that if most of the people that we've played with have at some time or another been into the Grateful Dead thing and so it's just an accepted way of going about doing your thing.

GA: And also as you have mentioned, a couple of dozen songs that aren't on record yet so this is one way that people can hear them.

Erich: Yes.

TD: Yeah, we just make sure that we copyright all our stuff so that when you are playing that stuff, nobody else can get your song. It's an unfortunate situation that is the society in which we live in.

GA: It is.

Erich: I want to interject, some places like Baltimore come to mind, we've had up to 20+ people trying to patch through the boards, which is pretty exciting in a smaller club or in a bar setting. You wouldn't expect so much of your crowd to be actually taping.

Erich: And you've got a fifth of the crowd out there taping with headphones and they're like "Yes, I'm getting Solar, this is great."

GA: And one could make the argument that

those people are going to come 30-60 times in a year, where they might have only come once or twice if they weren't taping.

Erich: Exactly.

MD: Or they are going to trade with someone in South Carolina and we are going to a club there and they've never heard of us but they've heard our bootleg, they'll come out and check the band out.

GA: Do you trace any gigs that you've gotten because the club owner heard tapes for hiring you?

MD: Sure, that happens every now and then. No, I can't think of any specifics but it just seems like it's happened. People have heard tapes. They'll say, "I've heard good things about you" and usually somebody has seen the band and they might have played a tape for somebody or something like that.

Erich: A lot of our university gigs happen because of tape trading and a lot of music being traded back and forth between either fraternal brothers or just friends sending stuff back to their hometown and that gets out.

TD: Well, some of the places that we play don't allow taping. Few and far between though.

GA: Then what happens?

TD: Well, then they can't tape. Unless they are doing it discretely but we don't know anything about that. Let's extend an invitation to anyone to tape our shows if they want to.

GA: As long as it's for trading purposes?

TD: Yeah, as long as it's for trading purposes and not for profit, and we'll try to accommodate you to the best of our ability. So bring your batteries. We can't always give you electricity.

Erich: Show up with a tape deck and no power, it's like, well gee.

MD: I'm sure that if you do have covert reasons for doing it that Relix will catch up with you.

GA: Do you record your own shows every night?

TD: I would say that someone in the band, mostly Dan and myself record about 75 percent of our shows. We just picked up a new crew member, he's been recording everything. The reason we only record about 75 percent is just sheer DAT costs.

MD: I would say that 99 percent of our shows are taped by someone. Either us or someone that we are friends with.

GA: Do you listen to them and think about what to put before what other song or making changes to the set on the basis of that?

MD: I wish I had more time to listen to them.

TD: I listen to the tapes pretty much voraciously.

GA: They are probably good when you first join the band because then you get an idea of what the repertoire is.

TD: Well that's actually how I learned the songs. I heard the band a couple of times and saw them a couple of times but you know when I got a call and said to come play, someone gave me ten tapes and said, okay here, and I guess I played them a couple of times, and then I realized nobody had an idea of what was going on and the tapes were absolutely no help whatsoever.

MD: Ah, come on.

GA: But I think that all bands use tapes to bring in new members and they just don't admit it. You don't think when the Stones get a new member they give them some tapes to listen to,

and say "This is what we are likely to play on the next tour, this is how long the show lasts," etc.?
TD: I think that can be rehearsed. I really couldn't say but I wouldn't be surprised if the majority of bands outside of this genre, which is probably the majority of bands really, probably just work off their CDs and say this sold 100,000 copies and this is what you should learn.

GA: So, what if tomorrow you go to a record convention and there's a bootleg CD of yours? Do you feel bad or do you think of only the good people and realize that this is an isolated bootleg?

TD: This is theoretical for us.

MD: Yeah, I think that if you see that you've got to kind of jump on it and try to protect yourself. I mean in a situation like that, you've got to pick it up, buy it and find out where they got it from and trace it down and call your lawyer and get that whole legal system game, but that's not really what we're about and what we want to do, but you have to protect yourself. It's like copywriting a song, so if you do see something like that, then I'm sure we would have to try and find out why it happened and get to the bottom of it.

Erich: It hasn't happened with our music yet, although we did get a scare when we put out *Twilight Dance*. We went down South right before it came out, people were telling us how much they liked *Twilight Dance* and we said *Twilight Dance* isn't out yet. I never personally actually heard the tape but I must say I heard it from like four or five people down south. It was North Carolina, that area, Virginia, people were saying I really like *Twilight Dance* and that's funny it hasn't been released yet. But we did have to get a lawyer one time for logo infringements where people did T-shirts of ours. I mean that's not somebody trying to show somebody else how cool Solar Circus is. Not like when you give a lot of tape to somebody and say I really love this band and they let me tape them, check it out. I mean that's somebody blatantly trying to make money.

GA: At your expense.

Erich: At your scene, at your expense and that's definitely something that should be dealt with quickly. Just as a matter of principle to me, something like that has to be dealt with quickly. The limit of the law. Because ethically, stuff like that really ticks me off, man, really ticks me off.

TD: You can never stop everybody from taping but if we had a problem with that we would stop taping. I think basically we have a limited number of tapers, it's a pretty decent number but we tend to know most of them. They police themselves I think. For the most part, I know from being in the Grateful Dead taping section, I sort of knew who was doing what with bootleg tapes. You have a pretty good idea and it gets circulated around by word of mouth so you don't give those people line outs and that type of thing.

GA: One thing I've noticed in the bootlegs that do turn up, no matter what band we are talking about, all the song titles are wrong, the band member names are incorrect, so it's obvious that people who do that are not fans of the particular music that they are doing it with anyway.

TD: And most of them sound pretty bad.

GA: Yeah. And most of them are much shorter than the tape that they took it from. How many people would you guess collect Solar Circus

tapes?

MD: It's hard to say. I mean we have a mailing list of about 9,000 people.

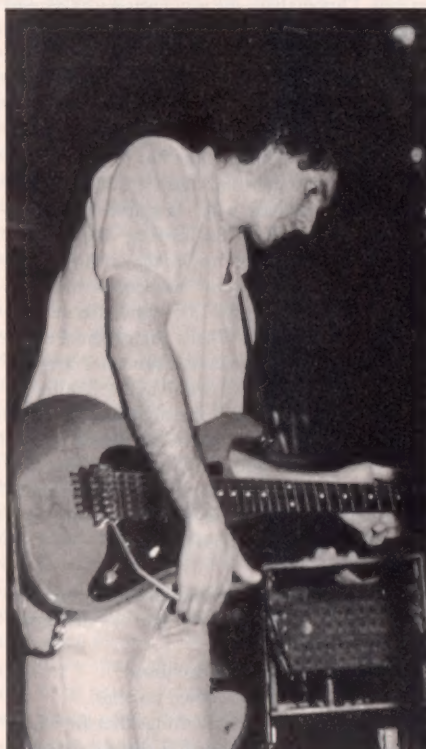
GA: Most people don't join mailing lists. For example, many Deadheads have never written away to the Grateful Dead to get on their mailing list. So you probably have way more fans than that. Where would you like to be in five years?

MD: Bermuda! Hopefully just continuing, following the path that we've been following. It seems like things are growing and lately growing experientially. So if it continues to go along the same path. That would be my answer.

GA: With an international tour?

MD: Yeah, hopefully being able to do a couple each year and be able to move around and maybe breaking out over to Europe.

GA: I mean you have 115 free days.



Tom Donovan

MD: That's true.

TD: Don't give him any ideas. (Laughter)

MD: Yeah, pretty much to stay on hopefully, I mean everybody wants to make a little more comfortable living of course, that makes things easier but hopefully making good music and have our scene continue to grow like it's been growing and be able to have friends all over the United States, and we all have friends there now so it's going to be a trip doing this national tour to be able to see them in their environment out in Colorado and California.

TD: That's the most incredible thing that I find about this. I can't speak for other bands. I don't know how they relate with their fans. We have fans but we also have friends. We make friends while we are out there as much as we do fans. That's a really incredible thing I think. People will come up to us and say, "You guys can stay at our house tonight." And they will really just open up their hearts.

MD: It's usually welcomed.

TD: Yeah, it's a really nice feeling. If we can continue doing that, that would make me happy I think and, as far as artistically I'd like to be able to be a little more eloquent with my lyrics and a little more polished with my writing of music. Five years from now I'd like to have some better equipment. I'd like to have some, nothing absorbent or way too heavy to carry, but just better equipment so that the canvas and the brushes that we use to create with are just a little better.

GA: It's interesting that you say that because so many bands as they get bigger try hard to put all this management in, to isolate themselves from the fans, so they never, ever have to deal with the fans again. I'm sure the idea to a star of say, Madonna or Mick Jagger's stature, going to stay with a typical audience member in their home is a nightmare.

TD: Every time somebody approaches you, I think at least at one level of your subconscious, you don't know, it doesn't matter whether you are in Solar Circus or just walking down the street, and someone walks up to you don't know what their agenda is, or what they have going on, you don't know anything about that person, so I mean not every person that we meet is a really warm adhering person. There are fans out there who I personally don't like to hang out with, so I just don't hang out with them but that doesn't mean that they don't have every bit as much of a right to come to our shows and to be the people that they are. I think that type of thing that Prince and Madonna set up, they set up a lot of their own problems by creating that barrier, by becoming so aloof and so removed from what they are doing, they can't go out to the local Laundromat or the local 7-11. I wouldn't want to live my life like that. It wouldn't be worth it not to be able to be myself.

GA: Plus, I think that psychedelic music fans are just interesting people.

TD: That they are.

GA: You mentioned earlier that you have an active mailing list. How can people get on it?

Erich: The best way is through our hotline 908-721-4956. Call the hotline, leave your address and we'll get you on our mailing list. Our mailing list only comes out now about once every two months or so, so if they call, and we've just completed a mailing it might be a little while before they get a mailing so be patient. I know people have called up and said, I've given my name three times and haven't gotten a mailer and then what ends up happening is they get three mailers. But we are pretty good with that.

TD: Or if you want to save a couple of cents, you can just drop us a postcard.

GA: And the address is?

Erich: That's P.O. Box 747, Parlin, NJ 08859.

GA: Anything else you want to add?

TD: Fire up and come see the band.

Erich: We're coming so look out, because although we might not have the luxury of the kind of push that we want, I think the music is really speaking for itself and as people are finding out about it. We're on the way.

GA: We agree.

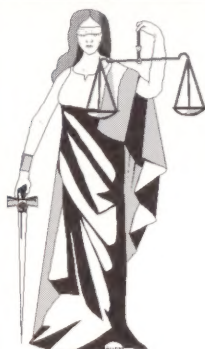
Erich: We'll be there.

GA: Well, thank you very much.

MD: Thank you.

TD: Thank you, Netta. ■

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